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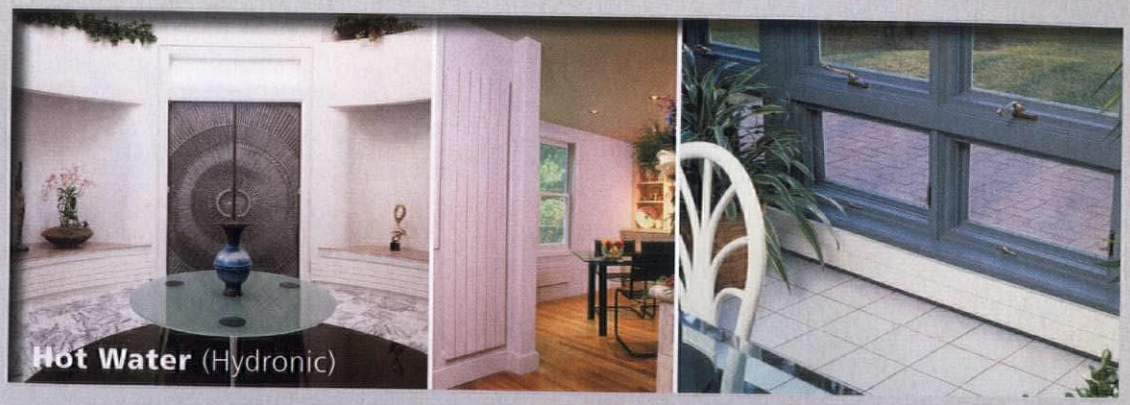

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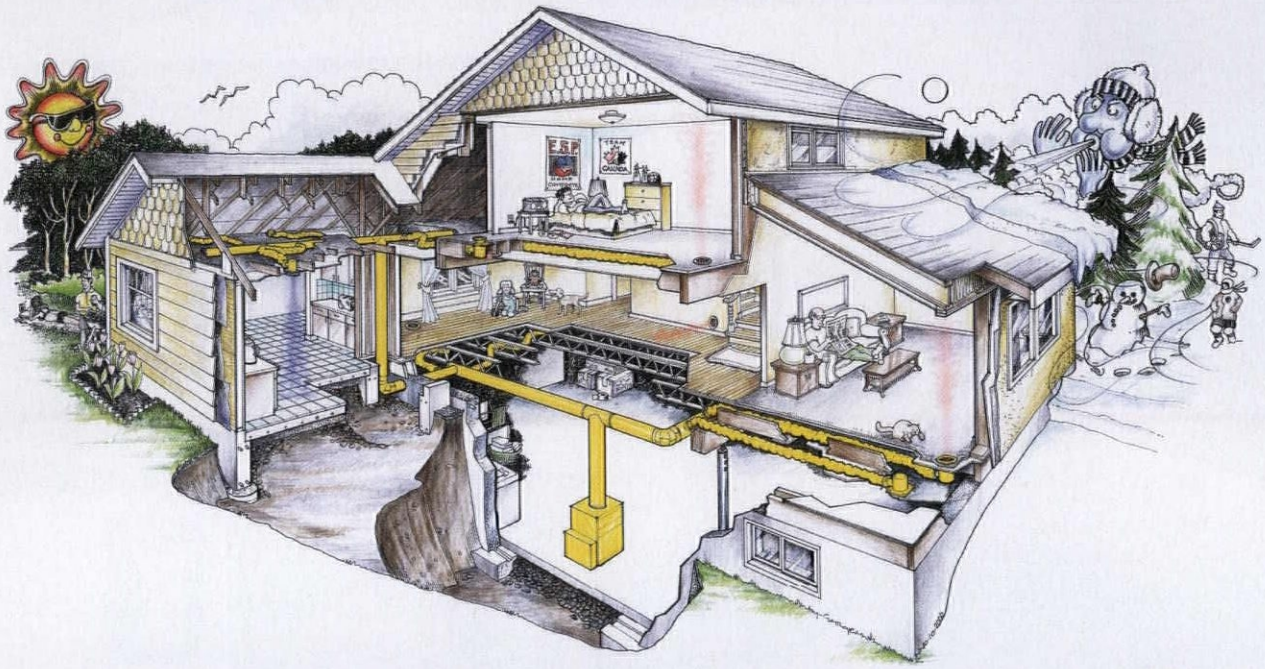

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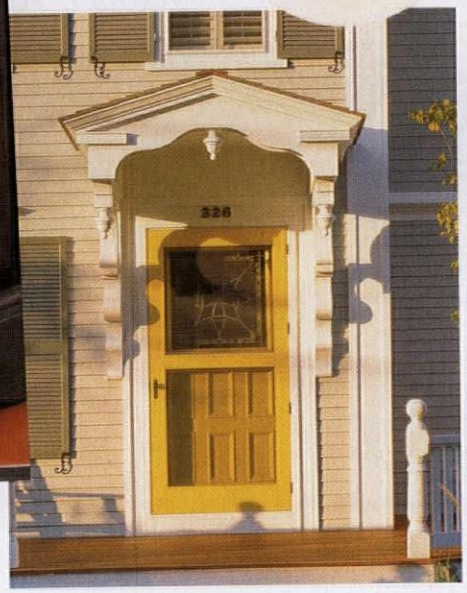
COVER PHOTO BY **BRIAN VANDEN BRINK**. SEE STORY ON P. 10.



In this issue: carved doggie portraits for a bench made of salvage, a façade accent in brilliant yellow, and all manner of fixtures for the kitchen and bath.

Bursts of creativity

Along with my relatives, the larger world often assumes that we old-house people are essentially conservative, that we dwell in the past, and haunt museums—that we are unhip. And so I keep repeating this: The history of architecture and the decorative arts is just the opposite of stodgy. The past is, rather, a repository of creative ideas. We look to 300 years of American design to find imaginative, wild, extra-ordinary possibilities that are utterly lacking in most new houses, and even in showrooms. Think of a newly built condo...and now imagine encaustic tile-and-marble vestibules, Rufus Porter murals painted on horsehair plaster, copper fireplace hoods and stunning wallpapers and high oak wainscots. Good stuff, totally hip.

So in this issue I was pleased to find quirks and surprises. After many years touring and writing about old houses, I can still be inspired and entertained! By, say, a gazebo built onto a front porch corner, and a sunflower-yellow door; Yorkie portraits carved into a bench apron; a little brick schoolhouse that got its bell back; a "rug" made of tile; a Deco bathroom in mauve and grass-green. And, last but not least, the thrill of finding such a coolly spare interior in a classic New England house. I'm astonished by such bursts of creativity. To be period-inspired does not mean we are frozen in time.

Condo, schmondo! Show me hewn beams, curlicue-sawn brackets, copper gutters on a slate roof. Let me choose between marbled linoleum and mosaic tiles. Offer a timeline of lighting from candles through gaslight and early electric fixtures. Give me anything but Sheetrock and Linen White—unless, of course, the furniture and collections are fabulous.

SIDE NOTES

COMMENTS ON A NEW BOOK

After I reviewed (in *Arts & Crafts Homes* magazine) the new volume about Howard Van Doren Shaw, David Berman of Trustworth Studios reminded us that he reproduced some wallpapers for Ragdale, the Chicago architect's own home. "That somewhat lurid paper in the dining room [below] was re-created from a 1" x 3" strip under a switch-plate and visible in a 1906 photograph," David says. "We also reproduced fabric in the living room, as well as the hall wall-paper. They used 'The Saladin' [paper] in a bedroom, nodding to the fact it had been in the living room before the paneling."

In my review I said that Van Doren Shaw admired the British architect C.F.A. Voysey. "But he also used Voysey designs in his own home," David Berman adds. See *Inventing the New American House* by Stuart Cohen, Monacelli Press, 2015.

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Originally from New York, Emily now resides in Boulder. She is constantly taking photos of magazine spreads that inspire her, of old buildings and houses when she travels, and of her culinary creations.

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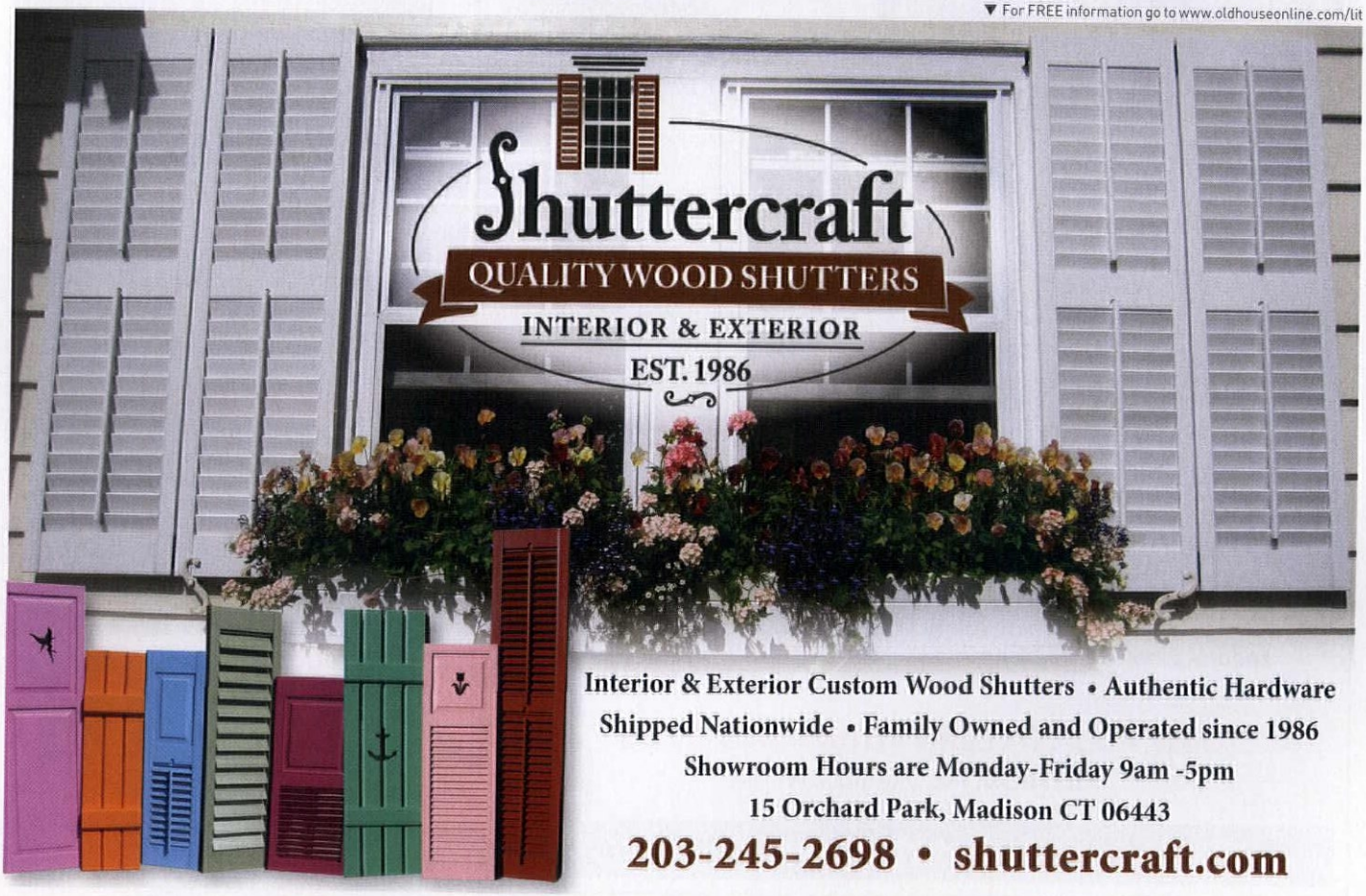

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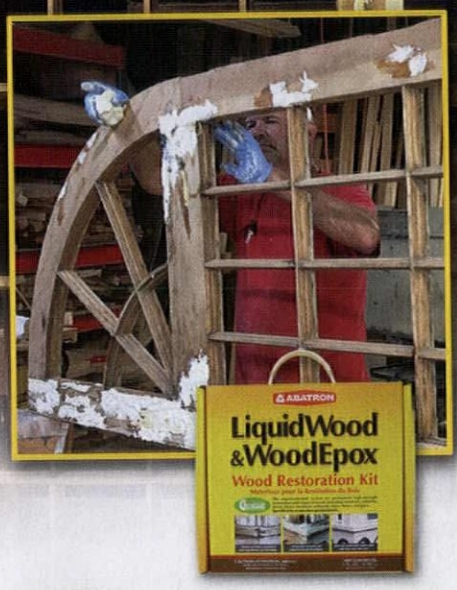

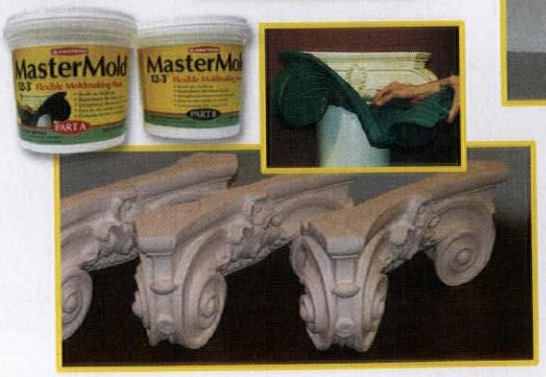

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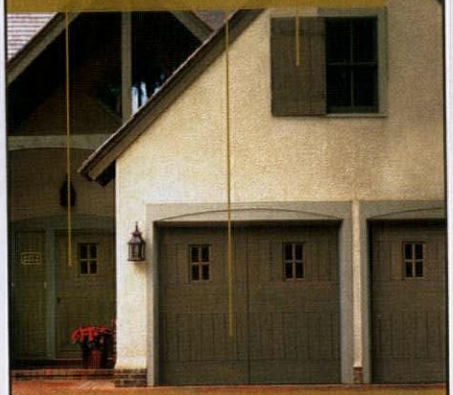

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Inspire

The admiral's house restored
page 10

10 **ITALIANATE BEAUTY**
A beloved 1864 house on Cape Cod retains its 1901 porch and gazebo.
+ THE LANGUAGE OF ITALIANATE

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A remarkably preserved 1790 Federal holds a surprise inside.
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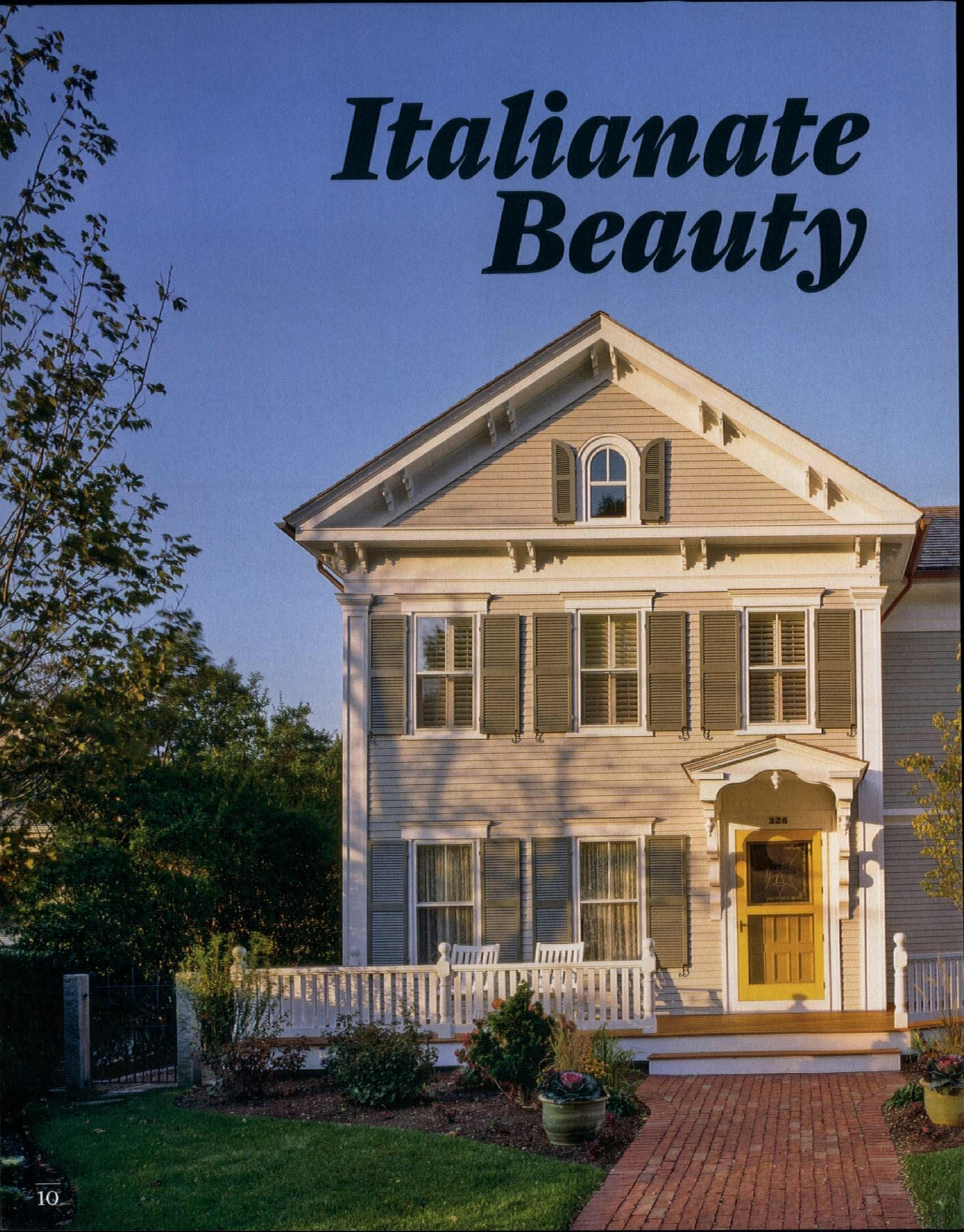
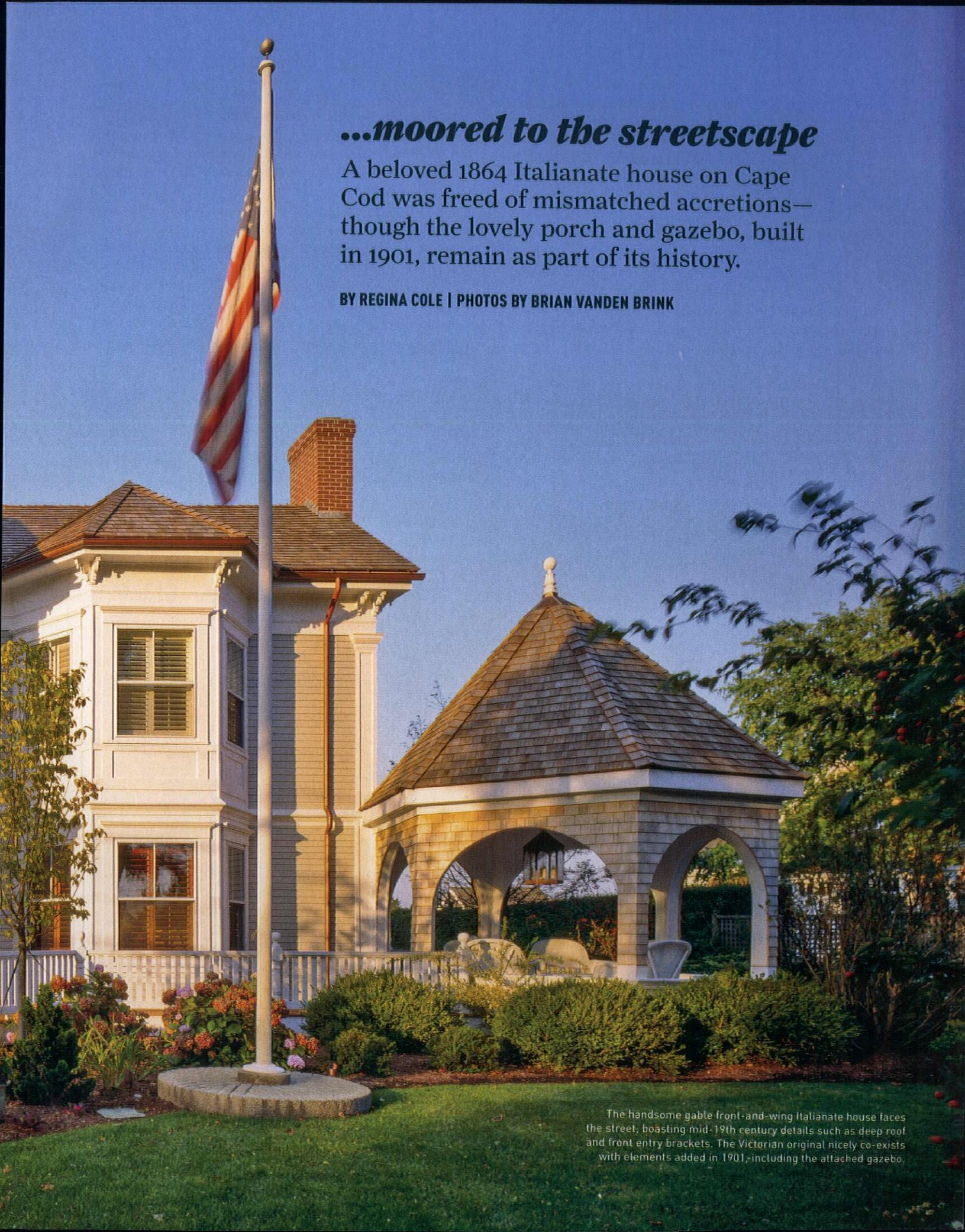
PHOTO BY BRIAN VANDEN BRINK, LETTERING BY ERIC CAPOSSELA

Italianate Beauty



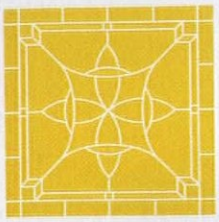


...moored to the streetscape

A beloved 1864 Italianate house on Cape Cod was freed of mismatched accretions—though the lovely porch and gazebo, built in 1901, remain as part of its history.

BY REGINA COLE | PHOTOS BY BRIAN VANDEN BRINK

The handsome gable front-and-wing Italianate house faces the street, boasting mid-19th century details such as deep roof and front entry brackets. The Victorian original nicely co-exists with elements added in 1901, including the attached gazebo.

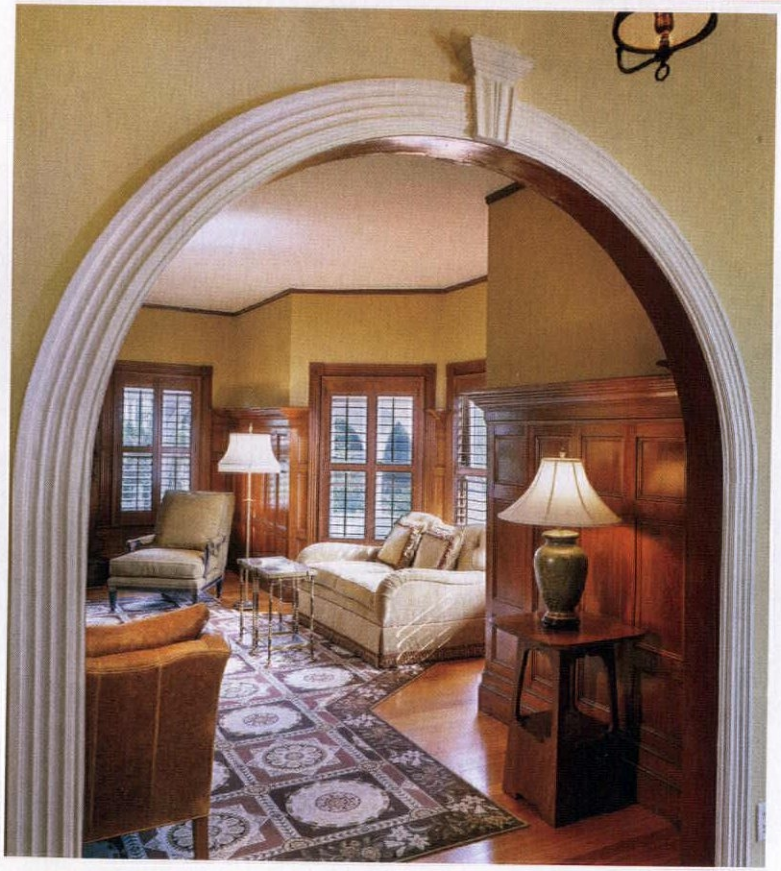


ON MAIN STREET IN CHATHAM, Massachusetts, stands a handsome Italianate house, built in 1864. Just a short walk from the harbor, it has been a local landmark for many years, what with its ornate brackets at the entry, its pediment gable, and its big shuttered windows.

"Cape Cod has not, in general, had many eras of wealth," explains architect John DaSilva, principal of Polhemus Savery DaSilva Architects Builders in Chatham. "The historic houses are spread out—and this one's unusual on the Cape. It's located in a village, where lots of people walk by on their way to the beach, so it's loved by many."

The Italianate became the retirement home of Admiral Charles Rockwell in 1901. He built the octagonal gazebo, prominent at the front corner, and added a bedroom wing at the rear. The admiral dubbed his house The Moorings and the name stuck. Expanded to 3,695 square feet, the house became an inn sometime later. It was operating as an inn when current owner John Keogh, a Bostonian, bought it a few years ago.

"I'd been looking for a vacation home in Chatham," John says. He says he'd noticed the house over the years, admiring its beautiful landscape of shrubs and gardens, though he'd never been inside. When the bed-and-breakfast inn owners decided to retire, his agent arranged an early walk-through and the transaction went quickly. "I knew it was going to be a big restoration

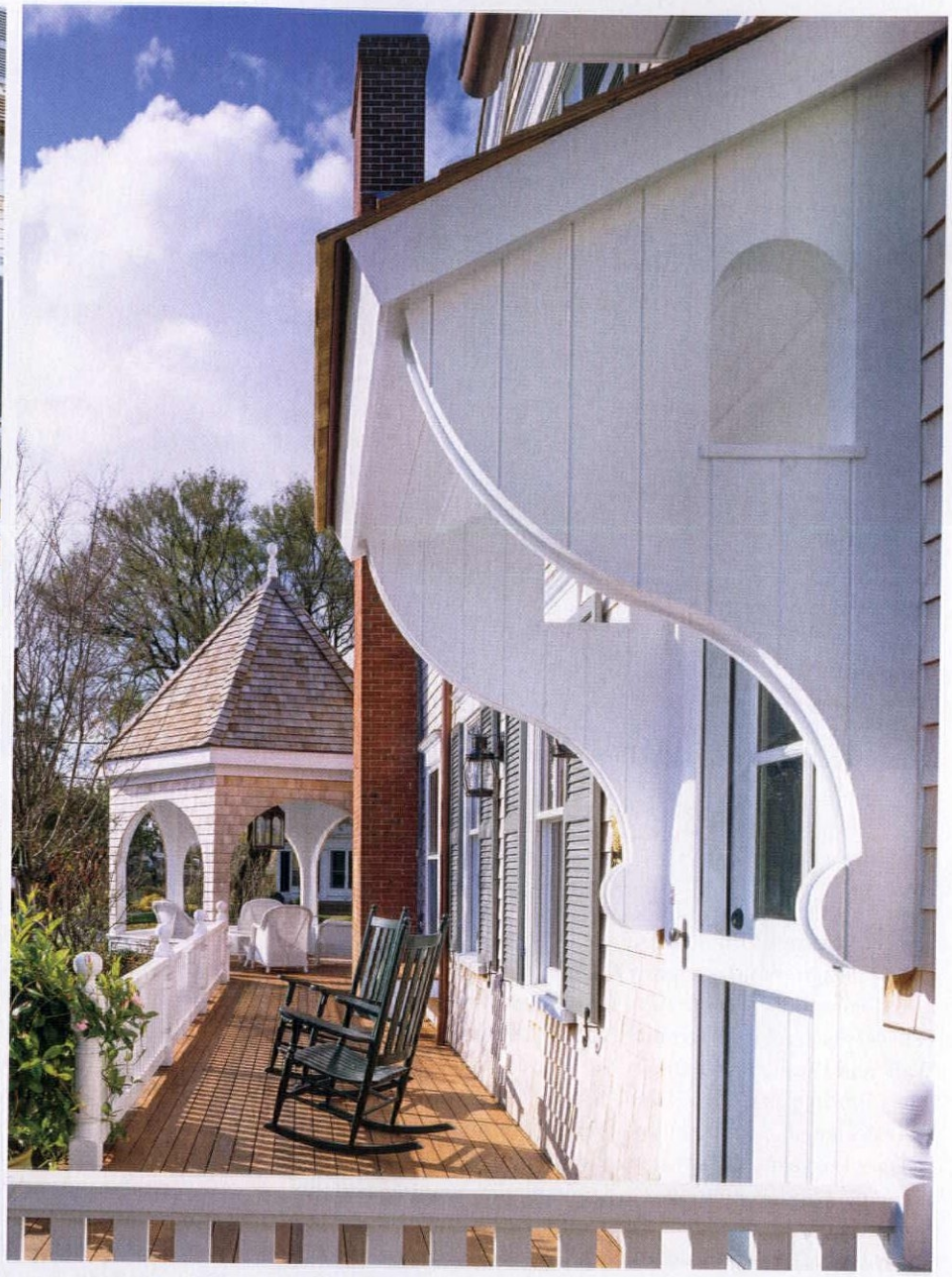


ABOVE: The living room, which occupies the front of the wing, retains its handsome original fir flooring and oak paneling, a testament to the economic status of the first owner. Today the room is furnished with traditional, comfortable upholstered pieces. The carved mantelpiece with columns and mirrored overmantel is original to the house, as is the stone surround. Polhemus Savery DaSilva refinished the oak paneling. **LEFT:** The architect has come to believe that the graceful arch leading from the front hall to the living room dates to the original 1864 house. **OPPOSITE:** John DaSilva designed this pattern for wood flooring in the front hall, which had been covered with a later linoleum-like product. The flooring, in mahogany, oak, and cherry, is very much in keeping with the mid-Victorian period.

More Online

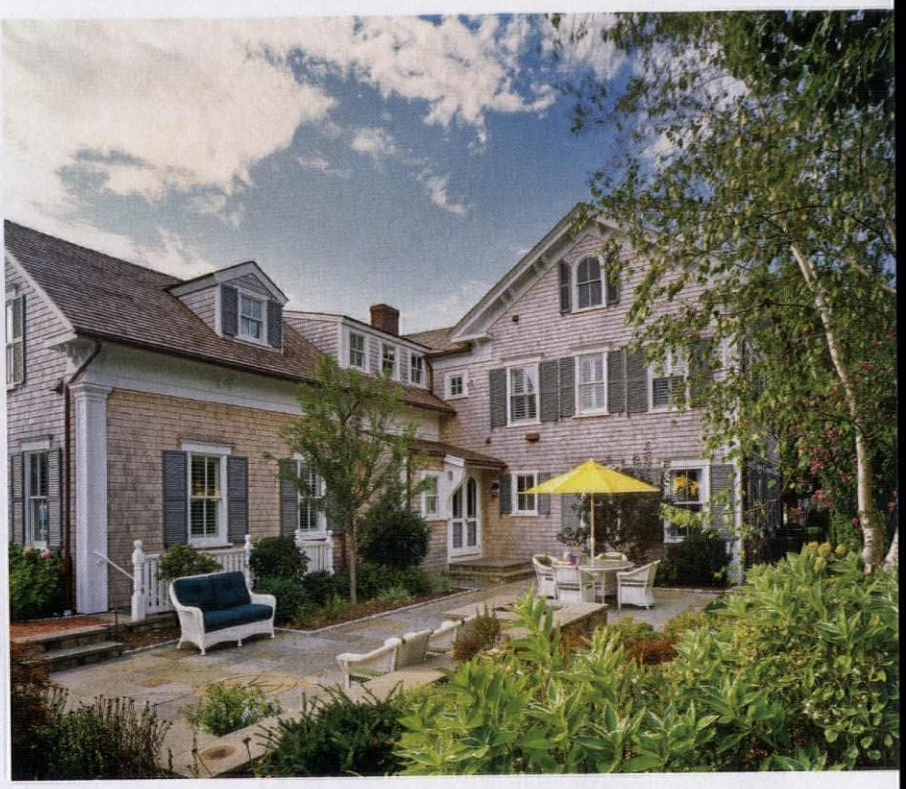
The rainsed-panel oak wainscot in this house is classic. See less formal types at **oldhouseonline.com/wainscot-paneling-for-old-houses**.

ABOVE: When John Keogh bought the house, the kitchen was utilitarian, designed for serving breakfast to inn guests. John DaSilva did considerable work to rebuild the room for the needs of the family, adding the center island and a breakfast nook. Period elements include beadboard and bin pulls, stone countertops, and reproduction pendant lights. **RIGHT:** The dining room is in the gable-end front of the house, across the hall from the living room. Arts & Crafts reproduction furniture, a contemporary oriental rug, and a stylish reproduction chandelier take cues from the 1864 and 1901 eras, creating a transitional room that retains original trim.



Layered History on the Porch

The eight-sided gazebo at the front corner of the house was most likely added by Admiral Rockwell during his ca. 1901 renovation, as evidenced by its allusion to Shingle Style. It's part of a broad porch, just recently rebuilt, that dates to the work at the turn of the 20th century. The gazebo bumpout is at the intersection of the house's façade and right side. Over a hundred years, the little structure has become a beloved feature in the neighborhood—as much a part of the history of the house as its Italianate elements. "We did remove non-historical features, which had accumulated in the years after the admiral's days," DaSilva says. That included an inappropriate two-storey porch and a sliding glass door. Clapboards sheathe the original 1864 house, but later sections dating to ca. 1901—the gazebo and rear bedroom wing—are clad in cedar shingles.



LEFT: Designer DaSilva rebuilt the rear wing and terrace in the Colonial Revival/Shingle Style mode, alluding to the 1901 additions. The round-arched lights in the new entry doors to the kitchen reflect the Italianate window in the front gable pediment. **RIGHT:** Behind the rear wing, a large terrace provides another space for outdoor lounging, in a spot far more private than the streetside gazebo.

project," he says, "but it was absolutely the right house for me."

The design-build company Polhemus Savery DaSilva has a well-earned local reputation for their work on old houses. (They'd also restored Serenity Bluff in Osterville and Hydrangea Walk and Riptide in Chatham, all notable Cape Cod properties.) "The Moorings is iconic," DaSilva says. "The house was beautifully designed; it was thrilling for me to be able to bring it back."

Over the years, the shutters had been removed, the round-top gable window cut down to a rectangular opening, and the quintessential Italianate front entry removed in favor of Colonial Revival pilasters and a door hood. Then the interior was modified to suit the inn, "which maximized bedrooms and sacrificed common space," says owner John Keogh. "In the back addition, there was a closet with a closet in it. We stripped away the odd additions and rebuilt the back extension, while staying within the footprint of the building I purchased."

DaSilva says the house was not in bad shape, structurally. The team removed sliding glass doors and other unsympathetic add-ons. They found archival photos of the house at the local historical society, which provided guidance for replacing the porch hood and brackets and the shutters on the façade.

"This was a fine Italianate house," DaSilva explains, "—but it's not rare or unusual. Even the elaborate brackets were available from catalogs when the house was built."

DaSilva believes that the ell or wing to the right of the gabled main house dates to the 1864 original construction. "The arch leading from the front hall into the paneled living room looks more 19th century than early 20th century," he says. "And the moulding profile of the arch occurs elsewhere in the house."

The living room and dining room in the front of the house needed little more than paint. The kitchen in the rear addition, however, was substantially rebuilt. DaSilva specified a new arch leading to the kitchen. The old inn kitchen—set up to serve breakfast to guests—was redone to serve a family. A new doorway with round-top windows leads to the large terrace.

"We didn't have any photos of the side of the house. So we created a side-porch roof inspired more by the house's Shingle Style elements, to honor all of its history as we added another layer."

The firm installed new plumbing, electrical system, and air conditioning, and rebuilt the house's four and a half bathrooms. The master suite, which is above the living room, echoes the living-room window bay and fireplace. John Keogh asked his architect to design a guest bedroom on the first floor for his mother. For walls throughout, he chose soft yellows, greens, and blues, then furnished rooms with a comfortable combination of traditional upholstered pieces and Stickley re-issues of American Arts & Crafts furniture. He says he's very much at home here now, spending summers and holidays in the company of his mother, siblings, nieces, and grand-nieces.

"Someday, I might move my collection of nautical antiques here from Boston," Keogh says. "They'd fit in very nicely with the history of this house."

A pair of curvaceous brackets frames the entry to the master bedroom. Located above the living room, the room has its 1864 fireplace.

FOR RESOURCES, SEE PAGE 86.

THE LANGUAGE OF ITALIANATE

1. **CORNICE** The projecting, usually decorative part of the entablature at the top of a wall, resting on the frieze.
2. **MODILLIONS** Repeating blocks or console brackets running along the entablature and below the cornice.
3. **BRACKET** A structural or visual support projecting from the face of the building.
4. **PEDIMENT** A triangle-shaped crown, as in a gable or over an opening.
5. **CAMPANILE** A tower, originally a bell tower; a square tower projecting from a villa in Italian architecture.
6. **OCULUS** A round (eye-shaped) or oval window; window at the top of a dome.
7. **ROUND-TOP WINDOW** Half-circle (rather than segmental) arches, often seen in paired entry doors.
8. **PILASTER** An engaged column, attached to or partly "in" the wall.
9. **ORIEL** A window structure that projects from the wall surface, but does not extend to the ground. (A **BAY**, by comparison, is seen at far left.)
10. **BALUSTRADE** The assembly of balusters (often urn-shaped) and rails.
11. **ARCHITRAVE MOULDING** A horizontal band spanning the facade.
12. **LOGGIA** An arcaded gallery open on one or more sides; here, a loggia forms a **PIAZZA**, or porch.
13. **PIANO NOBILE** The main floor in Italian architecture, usually reached by a staircase and with the highest ceilings.
14. **ASHLAR** Smooth-faced, dressed masonry with square edges, seen here in the foundation.
15. **ARCADE** Arches in a series, with their supporting columns.

ILLUSTRATION BY ROB LEANNA

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FEDERAL *WITH A* TWIST

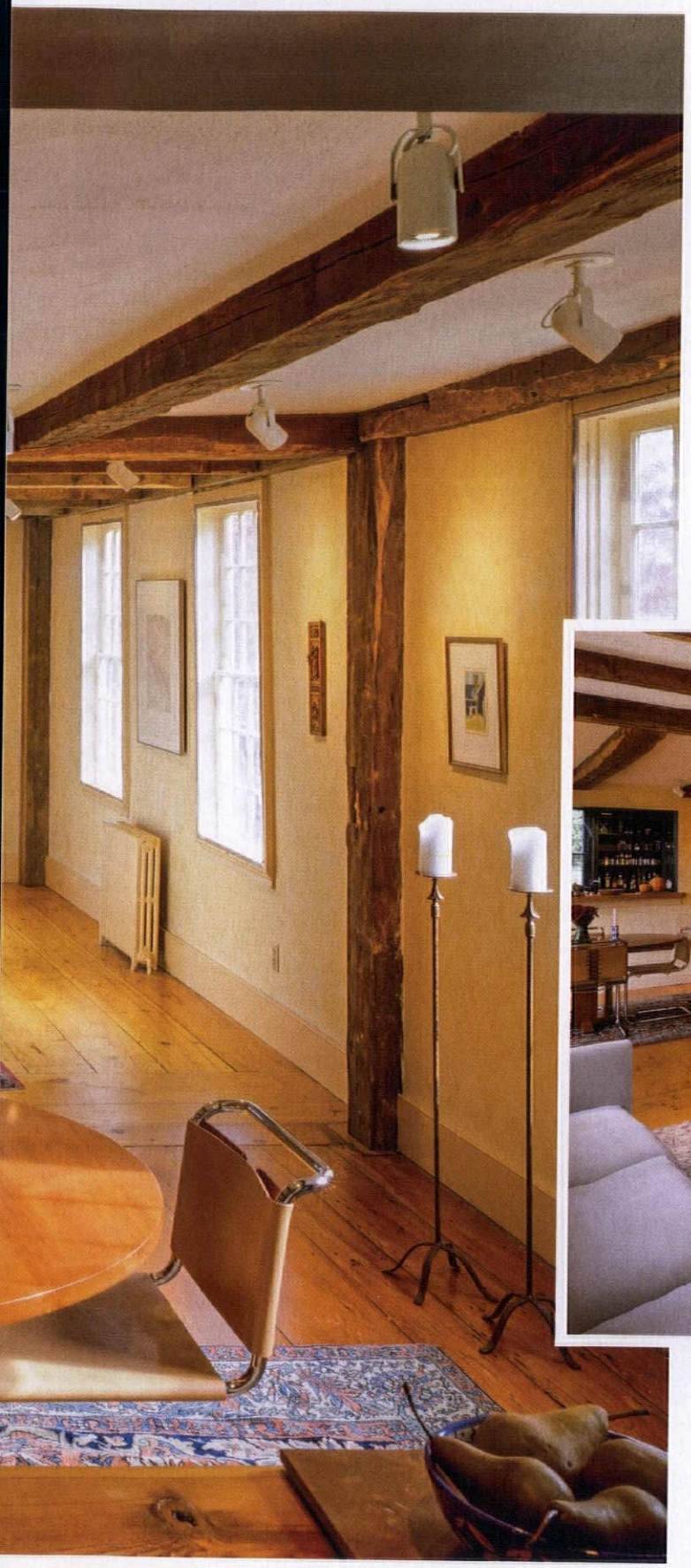
A STOIC FEDERAL IN RURAL MAINE, BUILT CIRCA 1790 AND REMARKABLY PRESERVED, HAS A SURPRISE INSIDE.

BY REGINA COLE | PHOTOGRAPHS BY BRIAN VANDEN BRINK

Staunch, rectilinear, plain in the way of early New England buildings, the white-painted house feels elemental in the beautiful historic New England landscape. In its entirety, the village of Head Tide, Maine, is listed in the National Register. Contributing to the honor is this two-storey, hipped-roof manor with twin chimneys, 12-over-12 windows, and pilasters at the vernacular Greek Revival entry.

Walk through the front door, however, and you may be in for a surprise: These old rooms framed by posts and beams, with raised paneling and pumpkin-pine floors, are furnished in chrome, glass, and leather that evoke Marcel Breuer and Le Corbusier, icons of a different age. Tubular steel chairs and stripped-down tables lightly occupy the space with modest grace. It's an unexpectedly successful marriage of periods—and entirely intentional.

"The house and the furniture share the same kind of spare sensibility," says Boston architect Brett Donham, who bought the house with his wife, Priscilla, in 1999. "The house was built in 1790 by David Plummer, perhaps as a center-chimney Cape. His



PREVIOUS SPREAD: The substantial Federal house is part of a small village that includes an 1838 church and a cluster of early 19th-century houses. **LEFT:** The Donhams used paneling fashioned from old boards to match the mellow color of the original pine floors. **ABOVE:** The Sling Chairs in the living room were designed by Le Corbusier and Charlotte Perriand in 1928.

OPPOSITE: The formal dining room occupies the late 18th-century section, where beams show adze marks. The table base was designed by Le Corbusier in 1927, the top by the architect/owner and made by a local cabinetmaker. Chairs are a Marcel Breuer design. **LEFT:** Under skylights in the former greenhouse, the blond table was designed and built by Brett Donham.

Frank, Subtle Lighting

You might notice that the lighting chosen for the house is contemporary—neither hidden nor obvious, and certainly reversible. Small, adjustable spots on the ceiling are carefully directed. In the dining room, rather plain sconces diffuse light. Small pendants (not unlike early utility lighting) hang over the table in the skylit greenhouse room.

"When we unpacked the modern spots," Brett Donham says, "our electrician said, 'Don't you want traditional light fixtures in this house?' My thought was, What, like oil lamps?"

Brett and Priscilla Donham chose to use frankly contemporary lighting that doesn't fight with the simplicity of the pre-gaslight, pre-electric interior. Candles, of course, add their timeless illumination.

descendants still have family in these parts," Donham explains. "In 1805, Josiah Stebbins, a judge who settled land disputes, added to it and it became a square house in the Federal style."

Donham points out that beams on the 1790 dining-room side of the house have the adze marks of hand hewing, while beams framing the 1805 side show that a sawmill was operating by then.

"The village is located where the Sheepscot River changes from fresh to salt water," Donham says. "In the 18th century, it was known as 'Head of the Tide', the perfect place for a dam." Donham reports that the town today has eight houses, plus a church, a former schoolhouse, two barn or warehouse structures, and a general store with a dance hall above.

When Brett and Priscilla bought the house, it was in poor condition. "The sills were rotted, both chimneys were in danger of collapse, the roof leaked, the basement flooded after each rainstorm"; Donham's list goes on. For years, the house had been a decaying eyesore in the picturesque village. The couple began by restoring structural elements and installing new systems.

"A house this old has been added to and altered many times, thus an authentic restoration would have been a matter of great speculation," says Donham. "There wasn't enough of the original fabric left on the inside to be totally confident what was original and what wasn't. We rebuilt it in the spirit of the old." For new panels, shelves, and cabinets, these owners used 100-year-old pine boards. They replaced non-original ceiling and wall surfaces with new plaster and paneling; installed a half bath on the first floor; and converted a large greenhouse addition on the back into a supplementary dining room big enough for their children and grandchildren to assemble.

But the first order of business, Donham says, was to climb up on the roof to remove the dish antenna. "Then I took off all the aluminum combination storm windows. We replaced them with interior storms. Once again, from outside, the old windows reflect light from each little pane of glass, so important for an old house." He adds that the exterior was painted olive drab when they bought the house; they painted it white, in village tradition.

Donham's downtown Boston architectural firm, Donham & Sweeney, has designed substantial buildings including churches, housing complexes, fire stations, and town halls. Donham says he has no one favorite architectural style; he likes anything that is done well, though he confesses leaning toward both early American architecture and Modernist design.

Re-issues and reproductions of iconic 20th-century Modern furniture were a natural choice, he says. "The house is almost a Shaker-like building in its restraint and symmetry. We wanted furnishings with a similar feel, but Shaker chairs are too uncomfortable. These classic, high Modern pieces of furniture have that same sort of sensibility."

FOR RESOURCES, SEE PAGE 86.

Jacobsen's Egg and Swan chairs

MCM TUTORIAL

THE BIG NAMES IN MID-CENTURY MODERN DESIGN.

Architect Bret Donham used spare Modern pieces in his spare colonial-era house, for an unexpectedly synchronous effect. "All the 'high Modern' pieces are re-issues," he tells us; "most of the originals are in museums." His living room is furnished with Sling Chairs (or Style LC1 Basculant Chair—the back swivels), designed by Le Corbusier and Charlotte Perriand in 1928. Both the sofa (ca. 1970) and coffee table (ca. 1990) were designed and manufactured by Charles Webb. The round kitchen/dining table, ca. 1990, is also by Charles Webb. Side chairs in stainless steel and leather were designed by Marcel Breuer in 1928; today they are called B33 leather dining side chairs. (These are similar to Breuer's Cesca chair still sold by Knoll.) Donham designed and built the blond rectangular table in the banquet room; he designed the tapered top of the formal dining table that sits atop a base by Le Corbusier, ca. 1927. Mid-century Modern designers produced work now considered classic, much of which looks good beside furniture of other periods, especially Shaker and Arts & Crafts. Here's a guide to household names:

Harry Bertoia: Student then a teacher at Michigan's Cranbrook Academy of Art (a proving ground for many well-known Modern designers), Bertoia later worked for Charles and Ray Eames before moving to Knoll. His iconic piece is the Diamond Chair, an open wire seat created for Knoll.

Marcel Breuer: A member of the influential Bauhaus school founded by Walter Gropius, the Hungarian-born Breuer followed his mentor to Harvard before striking out on his own to design many buildings, along with furniture. His famous Cesca Chair (inspired by bicycle handlebars) is cantilevered and made of steel tubes.

Charles & Ray Eames: The California-based duo, Cranbrook alums, created everything from molded plywood and fiberglass seating to colorful Modern houses to art films. The Molded Fiberglass Armchair designed for Herman Miller is an icon still produced today in many configurations and colors.

Arne Jacobsen: The Danish architect collaborated with several of the era's talents (including the Eamses) to create furniture for his buildings. The ever-popular Egg Chair is a curving lounge chair created for the SAS Royal Hotel in Copenhagen.

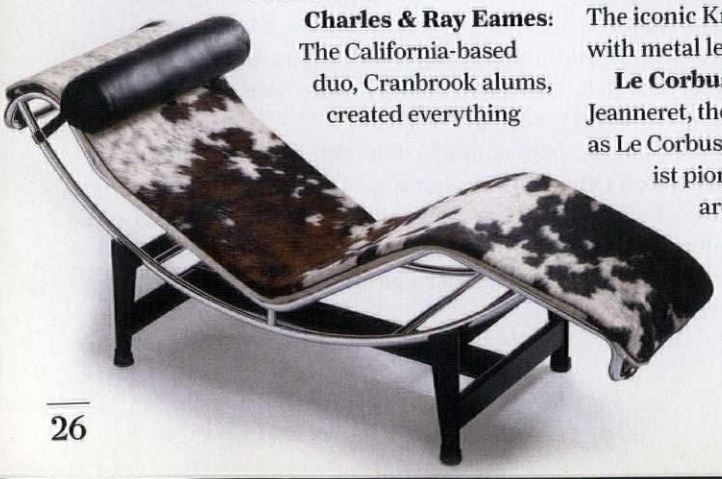
Florence Knoll: A Cranbrook graduate and protégé of Eero Saarinen and Ludwig Mies van der Rohe, Knoll is best known for the eponymous company she founded with her first husband, Hans. The iconic Knoll Sofa is a streamlined with metal legs and tailored cushions.

Le Corbusier: Born Charles-Edouard Jeanneret, the Swiss architect better known as Le Corbusier (or Corbu) was a Modernist pioneer. Known for both his stark architecture and his signature tubular steel furniture. Iconic piece among others: The LC4 Chaise Longue that appears to float above its frame.

Ludwig Mies van der Rohe: The celebrated architect's contributions are vast. After succeeding Walter Gropius as director of the Bauhaus, Mies left Germany for the U.S., where he designed such legendary structures as the Farnsworth House outside Chicago and the Seagram Building in New York. His iconic piece of furniture is the Barcelona Chair, from the 1929 International Exposition in Barcelona.

Eero Saarinen: The son of Cranbrook founder Eliel Saarinen, Eero spent most of his life in the U.S., designing such notable structures as the Gateway Arch in St. Louis and the TWA Terminal at New York's JFK Airport. Saarinen's Womb Chair has a frame made from a single piece of fiberglass.

FOR RESOURCES, SEE PAGE 86.



Le Corbusier Chaise

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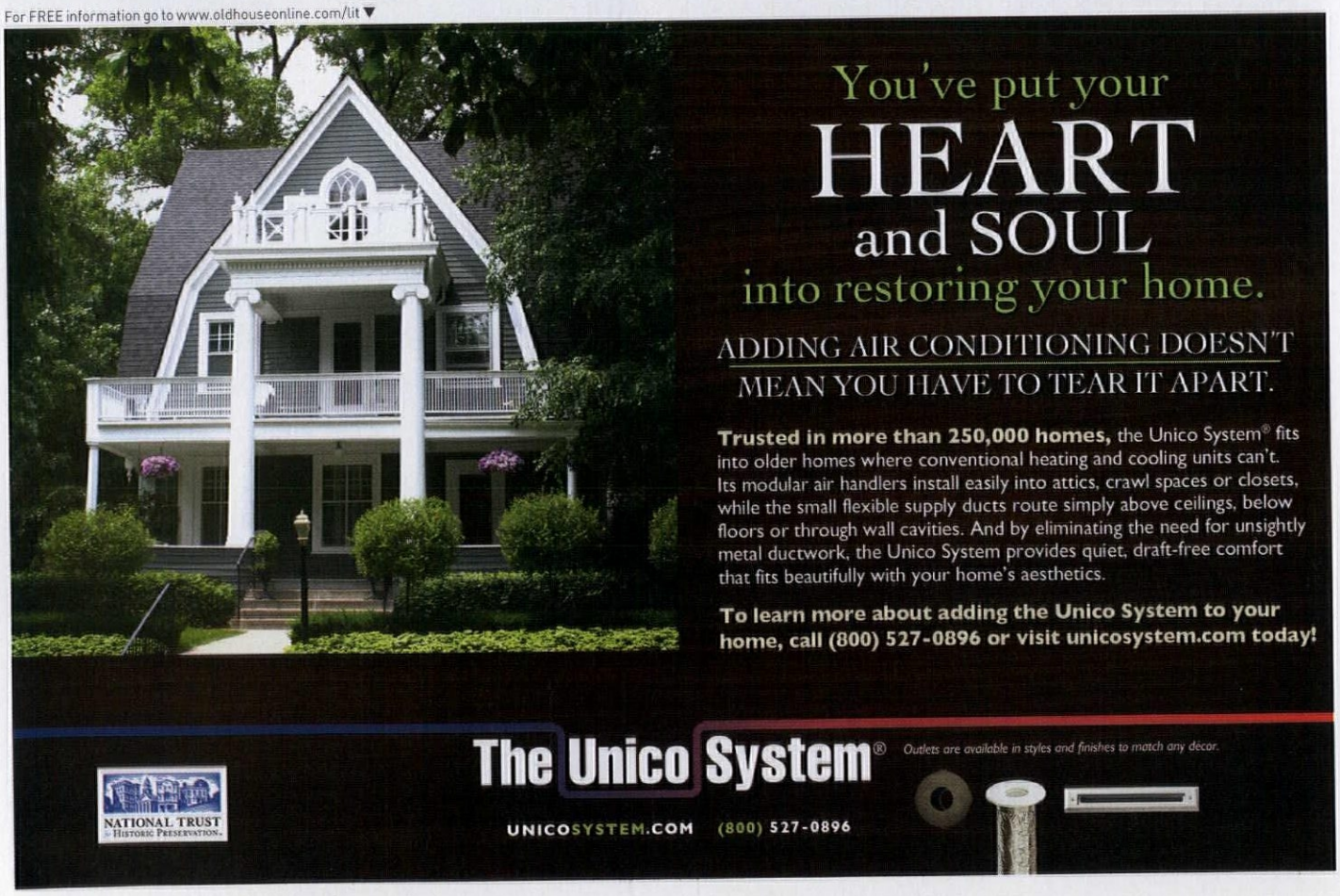

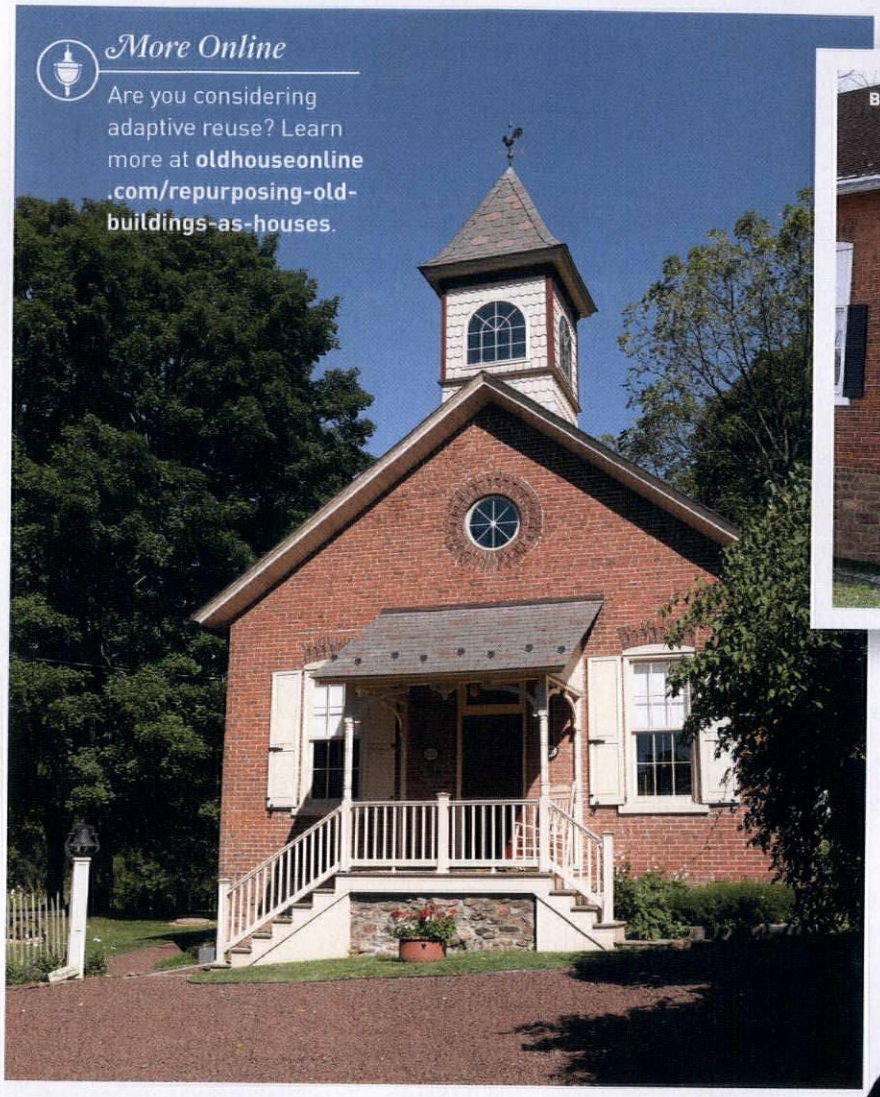

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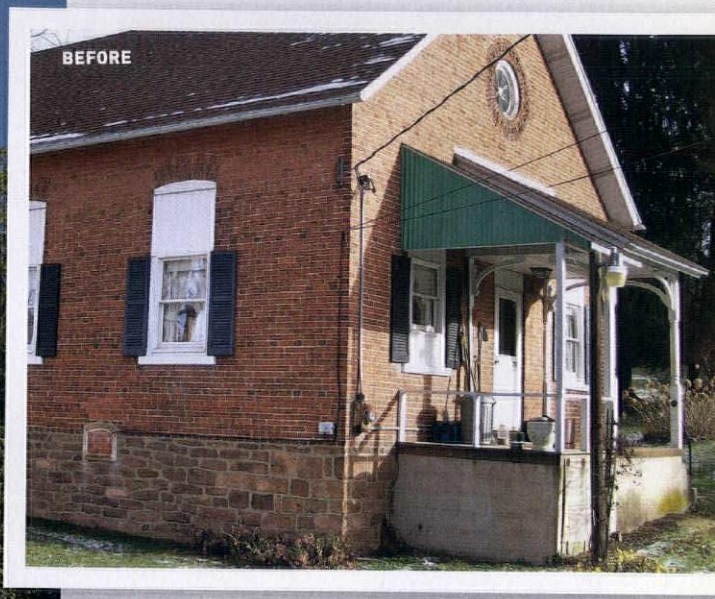


The tall schoolhouse windows had been removed, replaced with small vinyl windows. The makeover included installation of eight newly milled windows. The enlarged stoop was restored to its original configuration, with steps on either side of the main door. The exterior brick required only minor cleaning and pointing. **BELOW:** Donna and her husband got to know neighbors and local lore through their restoration.

THE LITTLE BRICK SCHOOLHOUSE

Behind drop ceilings and cheap paneling, old wainscots and even schoolhouse lights awaited discovery.

Built in 1851 in Upper Bucks County, Pennsylvania, the schoolhouse is part of a "family compound" centered on an old stone house. When the school closed in the 1950s, the building was used for soybean storage and then converted to an apartment. Donna and her family have restored it as guest space, retaining the schoolhouse theme. "At antiques stores and fleamarkets, we looked for artifacts from the hundred-year period the building served as a school: desks, pencil sharpeners, slate-boards, and such memorabilia as portraits of Washington and Lincoln and old U.S. flags." A community center across town graciously sold them back the original schoolhouse bell.

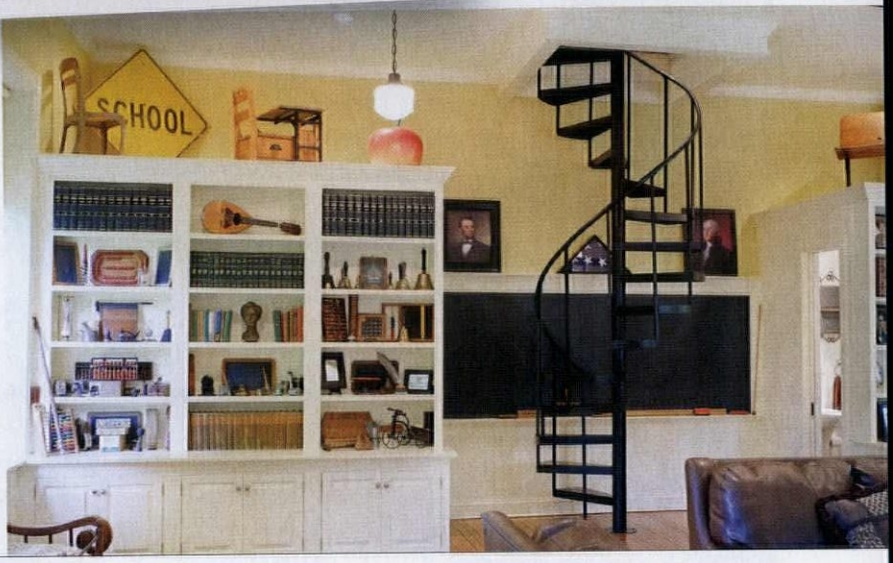
When restoration was complete, the family held a School Open House. "Some neighbors got teary-eyed telling stories about their time here—first kiss, trips to the outhouse, the old pot-belly stove, where they sat," Donna says. The party favor given to each guest was a paper bag filled with a peanut-butter sandwich, an apple, a pencil labeled Amity School, caramels, and Mary Jane candies.

GOOD ADVICE

After restoring an 18th-century stone farmhouse, adapting an old barn, and bringing life back to the schoolhouse, Donna and her family offer these tips:

- If you love it, do it.
- Buy what you like when you see it—you'll use it somewhere, someday.
- Never compromise the history or purpose of the building. To restore an old building is to celebrate its legacy, not to adulterate it.

PHOTOS BY GRIDLEY + GRAVES



LEFT: The spacious vestibule also served as the cloakroom. **BELOW:** The teacher's platform was divided into thirds for symmetry; on either side of the new circular stair, cleverly tucked behind bookcases and pocket doors, are the efficient new kitchen and bathroom.

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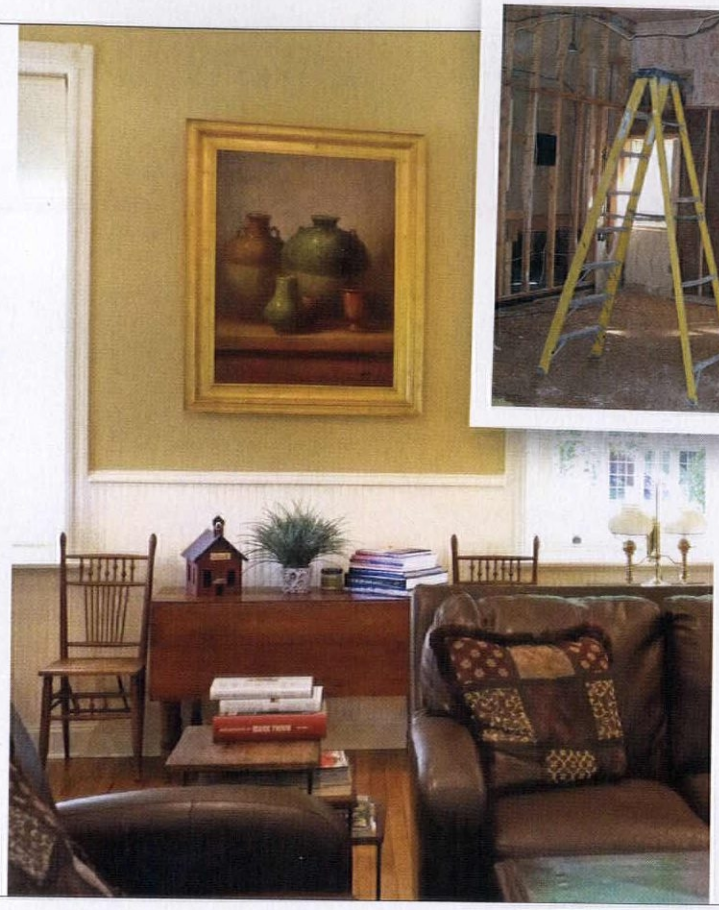

Original schoolroom elements remained behind later accretions. Wall art includes paintings by Bucks County artists, and area maps. The building is an entertainment center during family gatherings, thus the early 1900s Philadelphia baby grand (and a movie projection screen hidden in the ceiling).

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ARTS & CRAFTS TRANSITION
The 1890 brochure advertising Wayne houses called this model Bruin Lodge; it was designed by Frank L. Price and William Lightfoot Price, the prominent Philadelphia architects working for developer–builders Wendell & Smith. The massing suggests Queen Anne style, but picturesque windows and piers allude to an Arts & Crafts aesthetic. Will Price, who developed an arts community at Rose Valley, was an important figure in the American movement.

STEEP ROOFS
The Price brothers designed seven models from which 53 houses were built. This one was published in 1891 as Pillar House. Several variations of the basic design were offered, each emphasizing porch pillars (of different designs) supporting steep gables. This example has a gambrel cross gable. Walls of stone, stucco, or shingles supported gables shingled in wood.

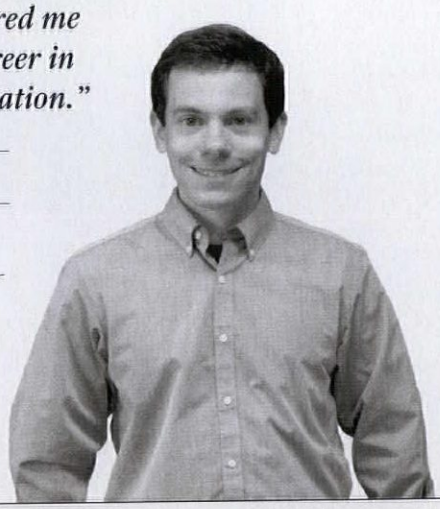
B HOUSE IN RUBBLE STONE
Some models in the 1890 Wayne brochure were assigned letters instead of names. This unique design, another blending of Queen Anne and Arts & Crafts, was simply "B." Several variations of the B house were built in the two historic districts that straddle the old Paoli commuter railroad tracks.

ONE OF A FEW HOUSES IN RUBBLE STONE

A most appealing Price brothers detail is the carved lintel, found outside and inside. This one of a dog's head over a front door was custom ordered. Other designs include fanciful gargoyles.

"Growing up in Wayne was what inspired me to pursue a career in historic preservation."

GREG PRITCHARD



 Greg Pritchard is a designer and preservationist who also curates the Radnor (Pa.) Historical Society collections. He literally wrote the book on North Wayne!

Main Line Philly / *Wayne, Pennsylvania*

Just 15 miles west of Philadelphia on the old Pennsylvania Railroad Main Line, this town has an enviable location—and late Victorian, Craftsman, and Colonial Revival houses by such architectural firms as Boyd & Boyd, Brown & Day, and Horace Trumbauer. North Wayne, in fact, was the first major contract awarded to Frank Price and his 26-year-old brother Will. On either side of the 1885 station are the two historic districts known as North and South Wayne. South Wayne, begun in the 1880s by Drexel and Childs, grew slowly. It accommodated big, expensive houses set on winding streets that follow the uneven topography. North Wayne, built on flat land more quickly after 1887, was laid out in a grid and offered middle-class houses of moderate price. **By Shirley Maxwell & James C. Massey**

CAPACIOUS ENTRY PORCH
This model C of 1890, in the South Wayne Historic District, is notable for its impressive, gabled entrance porch that nods to Tudor precedent. The house has Wayne's typical varied, shingled, steep gables. Landowners Drexel and Childs provided paved streets, sidewalks, water, gas, and central steam heat—unusual for this early date in an outlying suburb.

HORSESHOE ARCH
Developers Wendell & Smith commissioned other architects, too, to design houses for Wayne. One was Lawrence Visscher Boyd of Philadelphia, who designed this Shingle Style house featuring a horseshoe arch on the gable. The use of multiple shingle patterns on the façade, as well as a prominent multi-sided front porch and a pent eave over the entry, contribute to the picturesque mood.

EXPANSIVE TURRET
The aptly named Tower House is one of the early Price designs. This one in quiet, tree-shaded North Wayne has, like a handful of houses, a large, rounded corner with a conical roof; others were built with a smaller, taller tower. The round tower shades the verandah. This Queen Anne design is enriched by the bay that echoes the tower design, and a rectangular oriel in the second storey over the entry.

All About the View

These five historic homes have long enjoyed a timeless perspective: water, farmland, mountains, or city lights.

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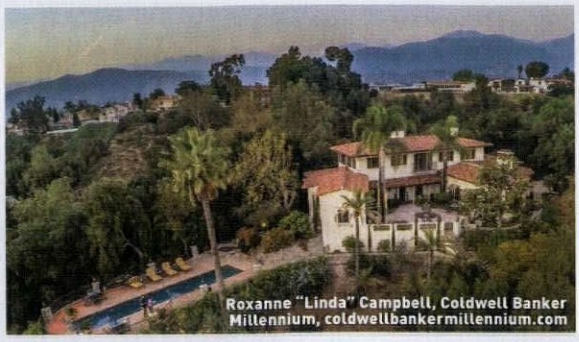
Gretchen Martin-Straus, circaoldhouses.com

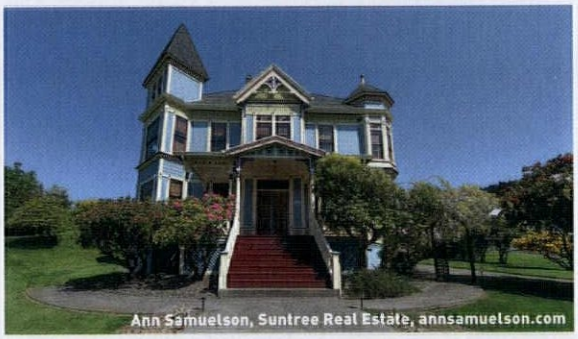
TETON, ID / $200,000
This 1905 cross-gable stone farmhouse looks out over farmland to the Rockies. Inside: the original entry stair, stained-glass windows, a bench window seat in the parlor, period-sympathetic wallpapers, and a clawfoot tub. Property includes extensive gardens and a large barn.

Melissa Mayes, Westwood Metes & Bounds Realty, westwoodrealty.com

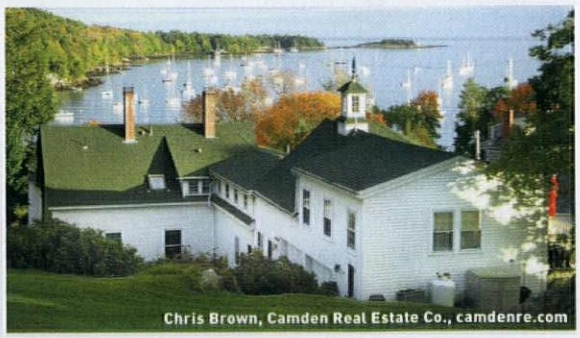
PHOENICIA, NY / $549,000
This river-rock-and-shingle Arts & Crafts cottage with mountain views has a deep porch with stone piers, and a central stone fireplace. Among period elements are original light fixtures, hardwood floors, unpainted woodwork, and slanted beadboard walls on the third floor.


Roxanne "Linda" Campbell, Coldwell Banker Millennium, coldwellbankermillennium.com

POMONA, CA / $1.495 MILLION
This ca. 1930 Mediterranean Revival with red tile roof has spectacular views of Los Angeles and the mountains. Period elements include a mahogany-beamed library with satinwood paneling and secret passage, and the old automobile turntable in the garage.


Ann Samuelson, Suntree Real Estate, annsamuelson.com

ASTORIA, OR / $849,000
An 1890 Stick/Queen Anne with sweeping views of the Columbia River features a three-storey tower and a turret, a gable truss, pierced brackets, and a polychrome paint scheme. Inside find original woodwork (including the staircase), pocket doors, vintage lighting, pattern glass, and bath with tin ceiling.


Chris Brown, Camden Real Estate Co., camdenre.com

ROCKPORT, ME / $795,000
A sprawling Greek Revival dating to 1840 commands southerly views of the town harbor and Penobscot Bay. Ionic columns frame the front entry. The interior includes original marble mantels and window trim, a serpentine staircase and railing, hardwood floors, and an accessory apartment.

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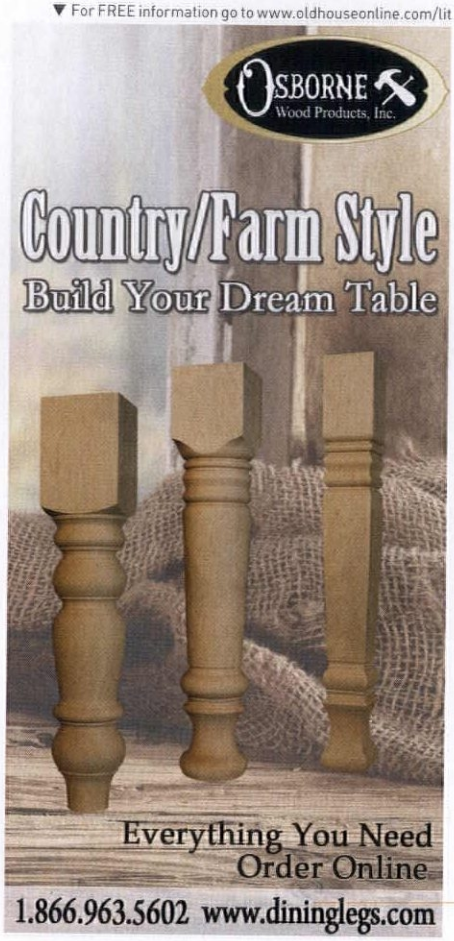

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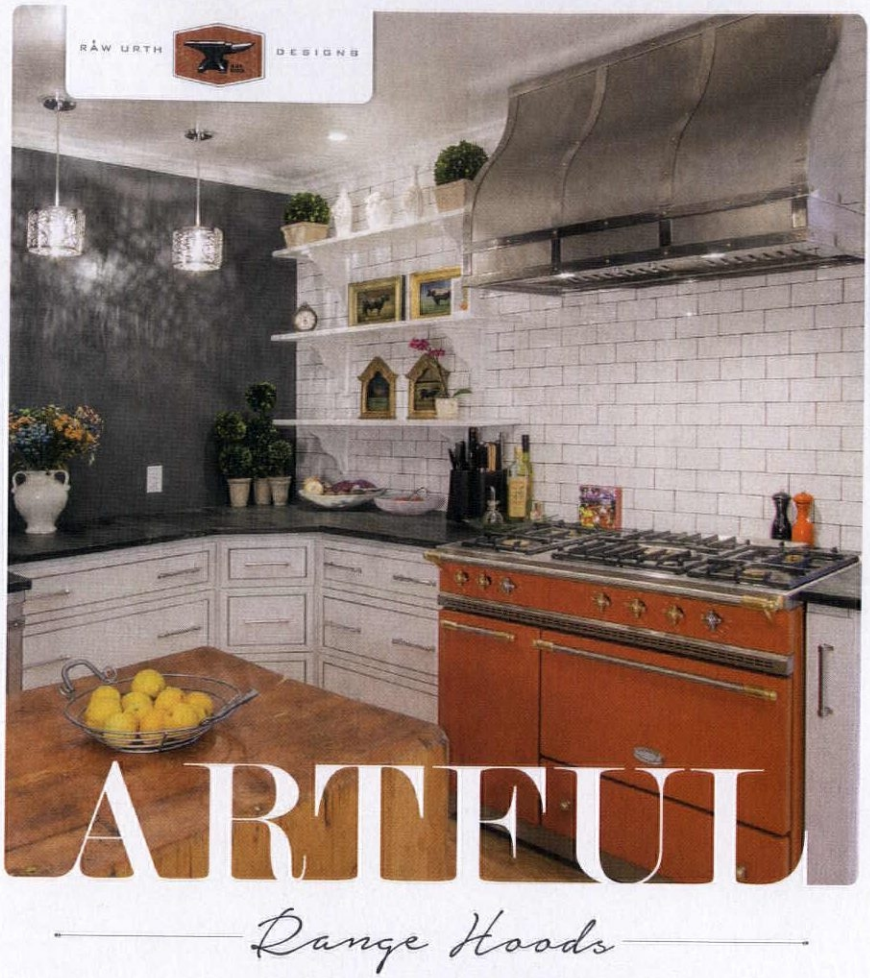

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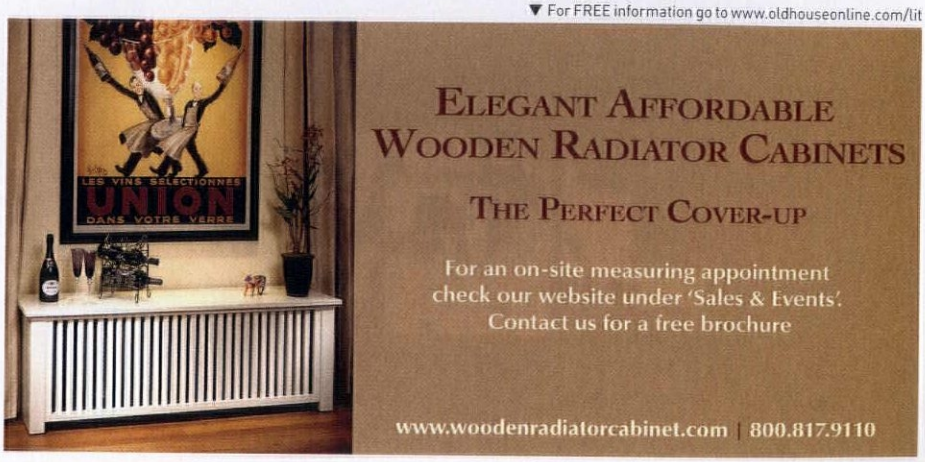

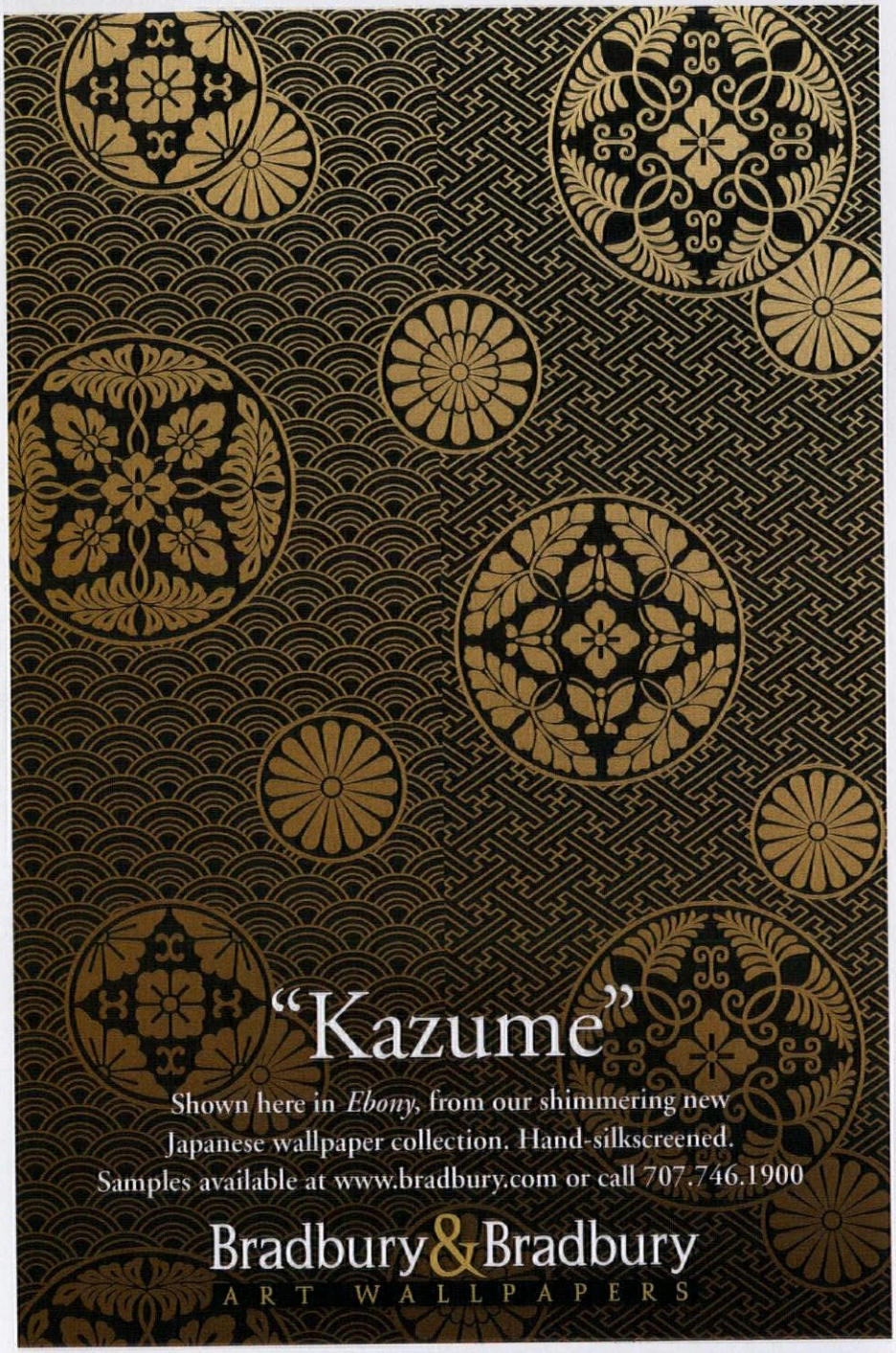

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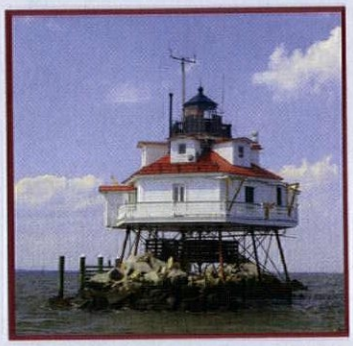

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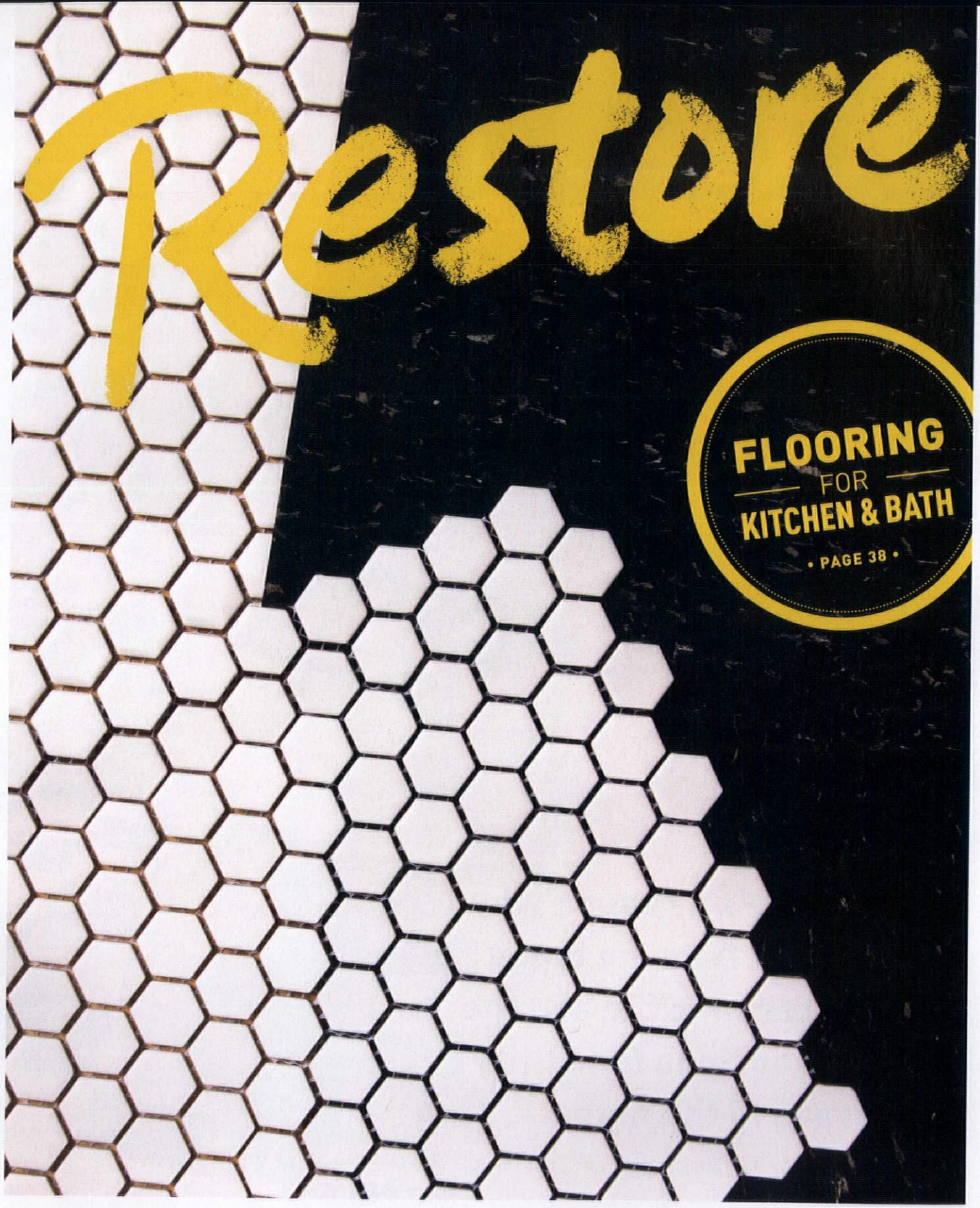

FLOORING FOR KITCHEN & BATH

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PHOTO BY **JENNY JAKUBOWSKI**; LETTERING BY **ERIC CAPOSSELA**

HARD-WORKING FLOORS

BEST BETS FOR KITCHEN & BATH

There's a reason why resilient flooring types and ceramic tile are the go-to floorings for utility areas in the home.

By Mary Ellen Polson

The right flooring material can make even a newly remodeled room look like it was always there: checkerboard vinyl tile in a cheerful green kitchen, say, or black and white mosaic tiles in a 1927 bathroom.

PHOTOS BY **JENNY JAKUBOWSKI**, **WILLIAM DOHMAN** (KITCHEN), **WILLIAM WRIGHT** (BATH)

As beautiful as original wood floors can be, if you've ever lived with one in an old-house kitchen or bathroom, you're aware of the issues that inevitably crop up, from cupping and rot caused by spills or leaking plumbing to burn or chatter marks from cooking and dents from chair legs.

Although flooring choices run from ancient materials like stone to newer products like engineered floors, two of the best options remain: resilient materials including linoleum and cork, and ceramic and mosaic tile. For a variety of reasons, resilients work best in the kitchen, while tile is a natural in the bathroom.

BEST BET FOR...

KITCHENS

RESILIENT FLOORING

Linoleum, cork, and vinyl composition tile (VCT) are historically correct for kitchens in homes built from the late 19th century to the 1950s. Durable and easy on the feet, resilient floors can last for decades. Since the pattern goes all the way through the material, they also help conceal dirt and damage. Available as tile or sheet goods, all three also offer unlimited scope for patterns, from simple checkerboards to intricate inlays. Each has its quirks: vinyl tile can be much stiffer than linoleum, for instance, and cork needs to acclimate before it can be installed. Also, the seams in resilient flooring are vulnerable to water penetration, which is why they're a better fit in kitchens than baths.

BATHS

TILE

While tile can work just as well as resilient flooring in the kitchen, tile is hard and unforgiving to both feet and breakables. Both ceramic and mosaic tiles stand up well to constant assault from water, however, which makes them very functional in the bath. Mosaic tile was especially popular for bathrooms from about 1890 through 1930, so it hits an old-house sweet spot. In shapes that include hexagons, penny rounds, squares, and rectangles, these small pieces of ceramic are ideal for creating patterns with borders, centerpieces, snowflakes, or flowers on a tile field. Traditionally, these small decorative tiles are laid tightly together, with only 3/32" of grout from tile to tile. You can order premounted mosaics that produce tight grout lines from specialty retailers, or opt for tile sheets with more forgiving 1/8" spacing.

LEFT: Resilient flooring is a kitchen standard. Leslie Cohen of Leslie Cohen Design designed this floor in contrasting colors of cork.

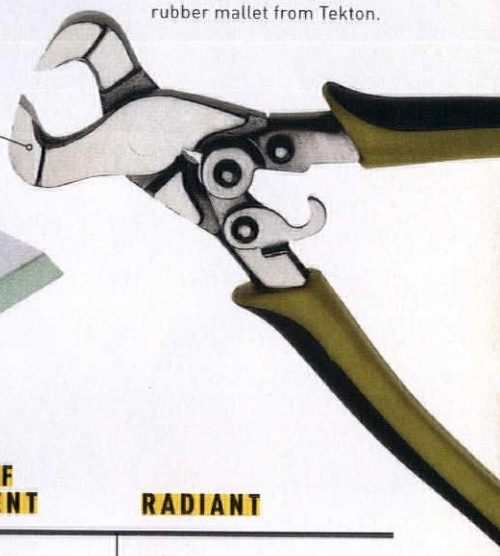
PHOTO BY ED GOHLICH

THE PRO TIP

TO PROTECT A LINOLEUM OR CORK FLOOR, APPLY A GOOD QUALITY FLOOR WAX. THE WAX HELPS PREVENT WATER FROM ENTERING THE SEAMS AND WEAKENING THE ADHESIVE. CLEAN WITH A VINEGAR AND WATER SOLUTION. DAMP-MOP ONLY TO PREVENT WATER FROM PENETRATING INTO THE SEAMS. SINCE FLOOR WAX YELLOWS OVER TIME, USE A WAX STRIPPER OCCASIONALLY AND RECOAT WITH NEW WAX.

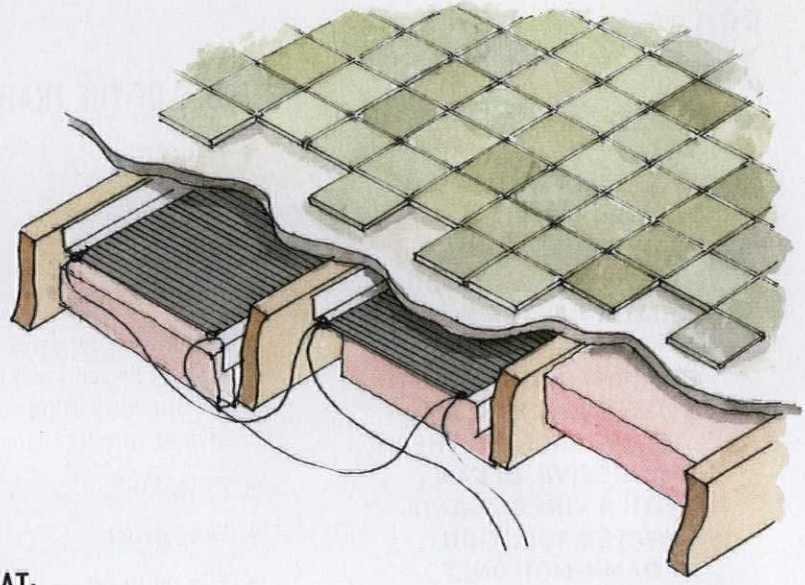
TOOLS OF THE TRADE

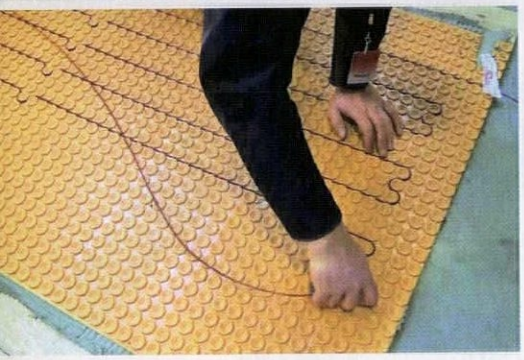
- Adhesive
- Large sponge
- Utility knives
- Rubber hammer
- Notched trowels or a paint brush (cork) for applying adhesive or mastic
- Putty knife
- Dust brush
- Tile nippers
- Rags or paper towels
- Architectural triangle or framing square
- Float



Essentials for installing mosaic tile include a notched trowel from Marshalltown; a float from QEP; tile nippers from M-D Building Products; large multipurpose sponges through Amazon; and a rubber mallet from Tekton.

MATERIALS	BASE	UNDERLAYMENT	METHOD OF ATTACHMENT	RADIANT
Ceramic/mosaic tile/stone	Tongue-and-groove subfloor or ¾" to 1¼" plywood	Cement, cement backer board, or skim-coat over decoupling membrane	Thin-set mortar	✔ Yes. Some ultra-thin cable systems install right over the decoupling membrane.
Vinyl, linoleum, cork (Traditional sheets or tiles)	Plywood over existing floor, or layer of professional floor filler	None	Adhesive	✔ Yes; easy to install over radiant.
Wood (traditional)	Wood subfloor	None	Nails (blind-nailed, face-nailed, etc.)	➖ Sometimes, depending on the stability of the wood species and climate.
Floating floors (cork, laminate, engineered wood, etc.)	Existing floor or subfloor, concrete, cement, etc.	⅛" padding or moisture barrier	Click or snap together	✔ Yes. Floating floors are ideal for radiant.





TOP: WarmZone's Floorheat system rolls out easily to add radiant heat in a family room addition. **ABOVE:** In some radiant systems, the heating element is embedded into a dimpled mat, like this example from NuHeat. **TOP RIGHT:** New radiant heating elements are so thin they slip underneath existing floors between joists; there's even enough room to fill in below with batt insulation.

RADIANT HEAT: ALMOST ANYWHERE

For much of its history, under-floor radiant heating has been difficult to install and problematic as it ages.

No longer. There are now membrane-thin electric radiant heating elements that can slip underneath almost any floor. Some are even geared to retrofits, tacking up beneath existing floors with room to spare for insulation.

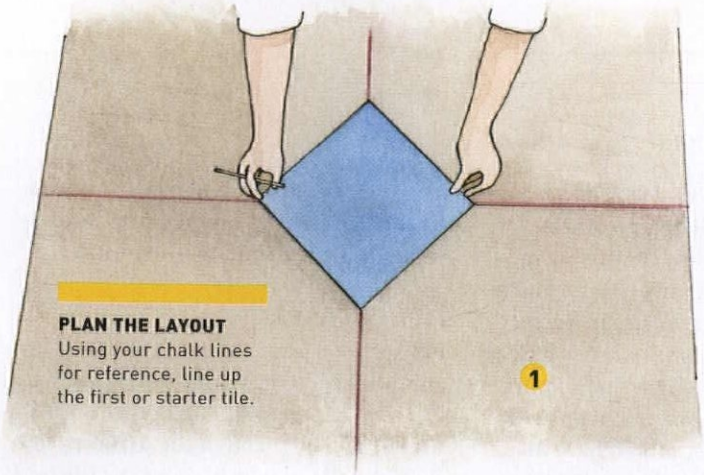
That said, there are some caveats about installing a real wood floor over an in-floor radiant system, or retrofitting underneath a wood floor. Most have to do with moisture and the specific characteristics of the wood itself.

That's because radiant systems transmit warmth directly through the flooring material, usually at temperatures of 80 degrees or higher. Natural wood planks or strips can absorb and retain moisture, causing them to expand and contract when they're heated. The dry heat from a radiant system can cause the floor to dry out quickly, leading to cupping, cracks between joints, and ultimately, surface damage.

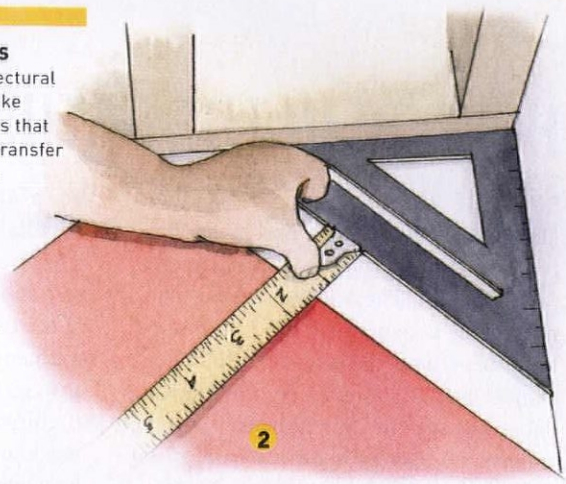
Not all species and cuts of wood will adapt well to a radiant retrofit. Most vulnerable are soft woods like pine and hickory, especially if they're flat-sawn. If you're installing new flooring over radiant, opt for strip flooring rather than plank, and allow plenty of time for the wood to acclimate to the setting. Installing wood flooring with a high percentage of residual moisture over radiant heat can lead to early failure. For best results, look for a radiant product that puts out heat at a low, gentle setting, such as a low-voltage membrane.

It Floats!

Floating floors are actually named for the installment method—in which materials like resilient cork planks, vinyl tiles, or engineered wood strips snap or lock together—rather than a specific material. A floating floor gains its rigidity from the interlocking of the component pieces, which do not need to be bonded or glued to the substrate. That means that a floating floor can go down over just about any surface. They also work well over radiant heat. Many floating floors require a thin underlayment pad to prevent moisture transfer from the subfloor to the new flooring.



PLAN THE LAYOUT
Using your chalk lines for reference, line up the first or starter tile.



FILL IN EDGES
Use an architectural triangle to make measurements that you can then transfer to a fresh tile.

HOW-TO IN THE KITCHEN...

PREP THE SURFACE

Installing new vinyl, cork, or linoleum flooring in an old house usually means laying it over an existing floor. If that's the case, don't rip out the old floor if there's any chance that it contains asbestos. Instead, lay down new ⅜" smooth-face plywood before tackling the tiles or sheet goods (remove the kickboards from lower cabinets and scribe shallow cuts as necessary around door frames). Use a professional floor filler, such as Dependable, to fill and smooth out joints in the plywood before installing the new floor. If there's not at least ½" of clearance between the existing floor and the bottom of your cabinets, you may be a candidate for a floating floor (see "It Floats!").

PLAN THE LAYOUT

Once the subfloor is smooth, level, and dry, you're ready to plan the layout. If you envision a more ambitious floor—using tile in historically correct 9" x 9" squares or with an inlay design, for instance—you may want to opt for sheet goods to minimize waste.

While there are many historic patterns to consider (see "Historic Pattern Choices," December 2014, pp. 76–77), one of the most classic is a diagonal pattern of contrasting colors. Begin by calculating a center point for the pattern in the room. Usually, this will be where the eye falls as you enter. (It's also essential if you are planning a more elaborate design that includes a centerpiece or border.) Since the tiles will be turned on the diagonal, you want large or complete tiles to edge the most visible entrance into the kitchen. Then make an accurate template of the pattern on graph paper, taking care to include any odd bump-outs or -ins. Allow about 15 percent overage for a diagonal pattern.

Once you've decided on your focal point, snap a chalk line down the center of the subfloor near that starting point. You'll use it to gauge whether the tiles are placed in alignment. It's also helpful to snap a second chalk line that crosses the first at right angles. This is where you'll lay your first tile. 1 If you've never laid a tile floor before, try out the pattern with unglued tiles laid over about a quarter or so of the floor. It will help you plan how to lay the tiles most efficiently, and estimate where cuts will be needed.

LAY THE TILE

Using your chalk lines for reference, line up the first or starter tile. Then lay down just enough adhesive to accommodate four tiles. If you've chosen variegated tiles in contrasting colors, lay them so that the pattern in the lighter tiles are at right angles to the pattern in the darker tiles. This is called quarter-turning.

Once the first tile is in place, align the next tile tight to the edges of the first and press down. Compression-fit the tiles to stay in alignment as necessary. After you've got a four-tile section down, stand up and give them a once-over before the adhesive is fully set. Make sure they butt up against each other in the correct pattern and line up with the main chalk line. If there's any adhesive on the tile surface, wipe it off with a damp rag.

Use a rubber mallet to pound them into place. To remove a tile that's going in the wrong direction after it's set, insert a stiff putty knife under the tile and work it loose. Once you've applied adhesive to an area work quickly or it will begin to set up. As you lay tile, use the chalk lines and/or straight edge to make sure you are keeping the pattern in line.

FILL IN EDGES

If you've chosen a diagonal layout, some tiles will come to a point against the wall, leaving triangle-shaped gaps of less than half a tile. To determine the size of the cut, slide a piece of paper into the corner over tiles you've already installed. Lay an architectural triangle or framing square over the paper and use it to mark at least three points where the ruler overlaps the installed tile underneath. 2 Transfer the marks to a fresh tile (making sure the tile is facing in the proper direction). Make your cut very carefully along the line with a utility knife, then install and tap down as you would any other tile. Once the flooring is in, avoid walking on it for at least 24 hours.

ILLUSTRATIONS BY ROB LEANNA

TIP ● Laying tile is hard on the knees. **Wear high quality kneepads**, or kneel on a soft rubber gardening cushion.

HOW-TO IN THE BATHROOM...

SURFACE PREP

Unlike resilients, mosaic and most other types of tile typically are not set directly over plywood. The traditional base for mosaic tile is cement or "mud," but many types of ceramic tile can also be laid in thinset over an industry-recommended substrate, such as cement backer board or concrete. A decoupling membrane specifically designed for tile and stone helps absorb any movement in the subfloor, minimizing the risk of cracking tiles.

PLAN THE DESIGN

Mosaic tiles usually come on 12" x 12" sheets with mesh backing, which lay down quickly in the hands of an experienced tile setter. That said, even a floor of field mosaics—2" hexes or 1" penny rounds—takes a bit of planning for best appearance.

Just as with resilient tile, identify where the eye will most likely fall when you walk into the room. Measure the depth of the room from wall to wall, then snap a chalk line down the center of the room the opposite way (perpendicular) so that it bisects the focal point. Use this line to start planning the layout.

Dry lay the tile sheets, then number and stack them in order. Line up the farthest edge of a full sheet of mosaic against the line. (There will be a zigzag edge, but you'll fill that in with a matching sheet.) Align another tile sheet below it. You want the new sheet to match the seam width of the first sheet, but you also want to hit the chalk line precisely.

When you get toward the edges of the room, you may have to cut sheets to fit with a wet saw. Don't worry about small gaps between the edges of the tile sheets and the wall at this point. If you use a half sheet as you reach the end of a wall, use the other half to abut it when starting your next row.

PREPARE THE MORTAR

Use a mortar specifically recommended for the circumstances of the installation. For example, the mortar for a shower installation likely will differ from one for a bathroom floor. Follow the mixing instructions exactly and mix only as much of the medium as you can use in the recommended working time (often as little as 15 to 20 minutes). Never add more water to thinset if it begins to harden, this will weaken it. The thinset should have the consistency of slightly warm cake icing.

LAY THE TILE

Start in an inconspicuous area. Using a U- or V-notched trowel of the appropriate gauge (1/8" or 3/32", for instance), cover a small section of the substrate with thinset, enough for two side-by-side 12" x 12" sheets, for example. Hold the trowel at a 45-degree angle to score lines in the mortar .

Lay down just enough thinset to capture the tile without pushing out above it. (This may take some experimentation.) Lay whole sheets in a row against your chalk line or straightedge, 1 keeping the sheets aligned as you work. Once they're in properly, use a grout float or tap with a padded wood block to press the tiles lightly and evenly into the mortar. Applying consistent pressure will help avoid lippage, where a tile is higher or lower than neighboring tile.

To minimize visible discrepancies between the seams where the tile sheets meet, use spacers (available in 1/8" and 3/32" sizes). Stand up and carefully eyeball the appearance of the tile before the thinset dries. If you can tell where the seam is, you probably need to reset the tile.

CUTTING AROUND OBSTRUCTIONS

If an obstruction like a toilet flange is in the way, work around it, leaving room for a full sheet of tile. Once the rest of the tile in the section is down, measure the distance from the edge of the nearest tile sheet to the flange at four points (top, bottom, both sides). Transfer these measurements to the sheet you intend to install, and use them to draw a circle on the tile. Pop out any tile that appears inside the circle with a utility knife.

FILL IN EDGES

For sections less than a full sheet wide, cut the sheet to fit with a utility knife or wet saw, depending on whether or not the cut will go through tile. In areas less than one tile in width, score the tile on a snap cutter, then clip pieces off with a tile nibbler 2 and lay them in. Once all the tile is in place, allow the floor to dry for at least 24 hours. Stay off the floor until it's ready to grout.

GROUT

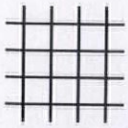
If you're using unglazed porcelain tile, apply a grout release to the surface so that the grout will not penetrate the porous tile. After the floor has dried for at least 24 hours, vacuum it to remove any loose debris. Mix a small batch of grout (sand-based is traditional); the usual formula is 1 part grout to 2 parts water. Do NOT add more water if the grout starts to dry, because it will weaken it. Once mixed to correct consistency, allow 10 minutes to set up. It should be a little looser than mayonnaise.

Lay down a thick dollop, enough for about 1' square. Using a float, spread the grout across a small section of floor, carefully working it into the seams between tiles. Once you've covered an area of about 3' x 3' with grout, allow it to set up for a couple of minutes. Then start removing the grout with a large sponge. Wet the sponge and wring it out so it is damp but not dripping. (Avoid adding moisture to the grout as you sponge off the excess.) Wring out the dirty sponge and clean the water as often as necessary.

Grout usually produces a haze that persists after it has been fully removed and the floor is dry. To clean it up, use a grout haze cleaner (available from builder's supply and tile stores).

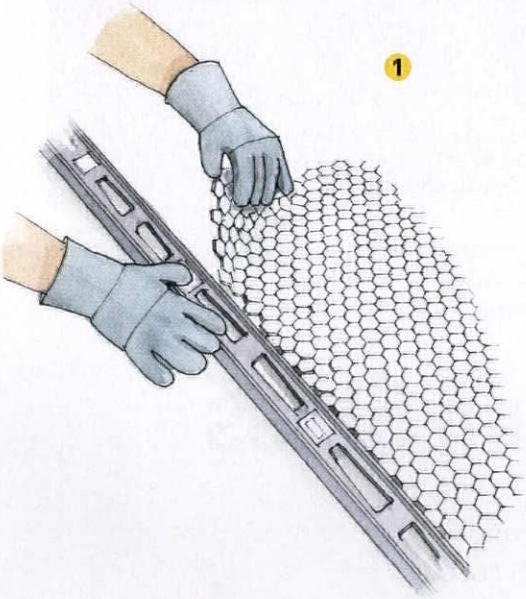
PHOTO BY BO SULLIVAN. ILLUSTRATIONS BY ROB LEANNA

THE PRO TIP

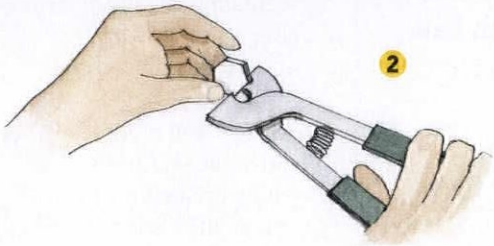


LAY OUT A DETAILED MAP OF YOUR DESIGN ON GRAPH PAPER AND USE IT TO ESTIMATE HOW MANY SHEETS OF FIELD TILE AND HOW MUCH BORDER TILE YOU NEED—USUALLY MORE THAN THE SQUARE FOOTAGE OF THE FLOOR.

LAYING TILE
Use a straightedge to lay sheets of tile that abut one another, keeping sheets aligned as you work.



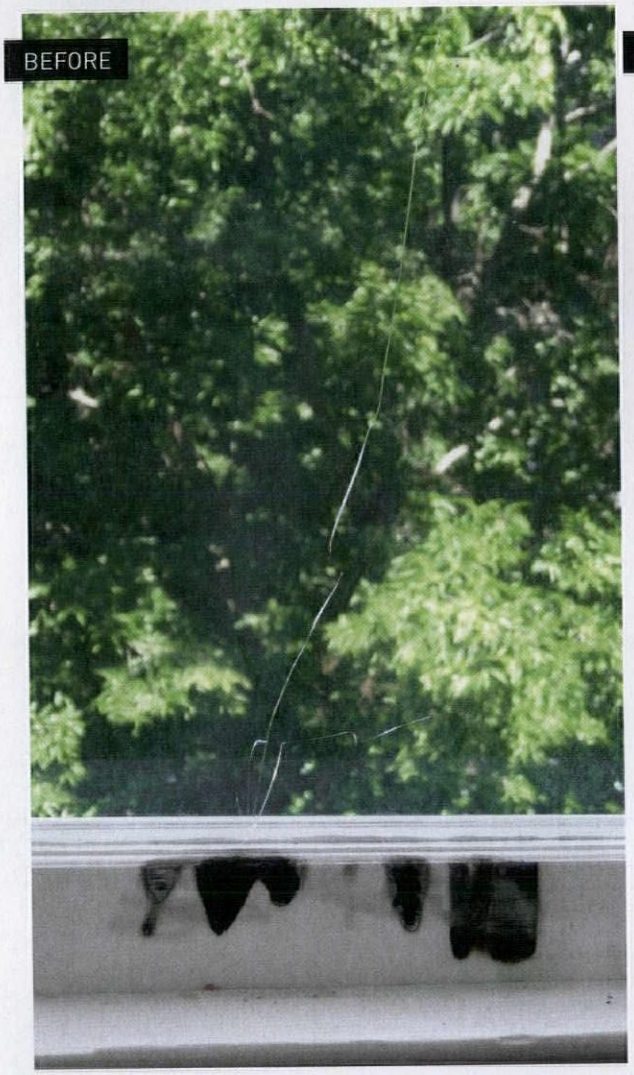
FILL IN EDGES
In areas less than a tile in width, score the tile on a snap cutter, then clip the pieces off with a tile nibbler and lay them in.



Inserting Patterns

Inserting decorative elements in a field mosaic floor is fairly simple. When you reach a section for which you want to lay a contrasting element like a flower or snowflake, pop out the individual tiles that make up the pattern, then replace them with tiles in the chosen contrasting color. Secure them to the mesh backing with contact cement or a drop of hot glue before installing the sheet.

FOR RESOURCES, SEE PAGE 86.



MATERIALS

TOOLS

- ☐ thin pry bar
- ☐ hammer & nails (or screws)
- ☐ pliers
- ☐ utility knife
- ☐ wood chisel
- ☐ putty knife (1½" flexible or stiff)
- ☐ heat gun or infra-red heater
- ☐ eye protection
- ☐ respirator (with ventilation)

SUPPLIES

- ☐ new glass to match
- ☐ putty (glazing compound)
- ☐ push (glazier's) points
- ☐ paint

Replacing a Pane of Broken Glass

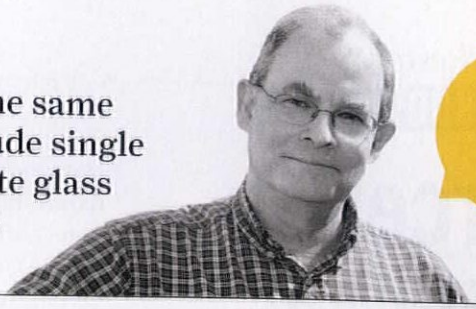
Window glass gets broken—by an errant BB or baseball, a stone pitched by the lawnmower; or due to a suddenly broken sash cord, excessively hard putty, or a wracked wood frame. Modern insulated glass panels (IGUs) must be fixed by a specialist—often by replacing the entire sash. But old single-glazed windows are infinitely repairable using easy, tried-and-true techniques. A glazier can replace broken glass with the sash in place, but it may be easier to remove the sash and work on a bench if you do the work yourself. Once removed, of course, the sash can be taken to a glass supplier or hardware store that offers repair service.

The window used as an example in this story came from an attic dormer. The glass broke when a menorah was placed too close to the sash, and its lit candles created heat. Lucky for the homeowner, the fire extinguished itself. **By Steve Jordan**

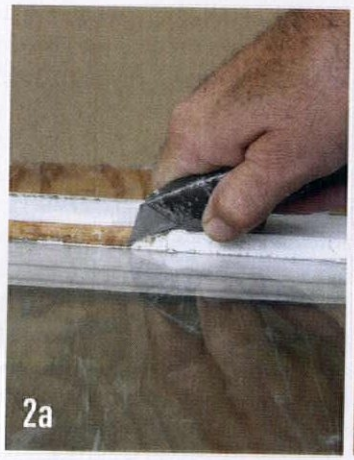
SAFETY FIRST
Please remember that old paint may contain lead, and old putty asbestos. Always work "Lead Safe" to protect yourself and others in the house. Check online or see OHJ's Sept. 2015 issue.

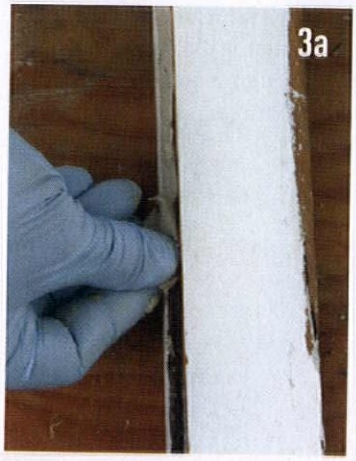
PHOTOS BY STEVE JORDAN

"To maintain sash balance, use replacement glass the same thickness (weight) as what was there. Choices include single strength (3/32"), double strength (1/8"), and heavy plate glass (3/16–5/16"). Too heavy and the sash will creep (or fly!) down; too light, it will creep up." —*Steve Jordan*



THE PRO TIP





STEP 1

Remove sash from opening. (Remove casement windows by backing out the hinge pin or unscrewing the hinges.) To remove hung windows, pull off the interior sash stop and pull the cord knot from the stile bore, using pliers if that helps. It may be necessary to carefully remove any weather-strips along with the sash. If the glass is badly broken and dangerous, secure it with wide tape and place the whole sash in a heavy-duty garbage bag to remove it safely from the opening to your workbench.

STEP 2

With the sash firmly on table or saw horses, remove old putty. For loose putty, try a utility knife, chisel, or 5-in-1 tool. If hard putty won't budge, try a heat gun or an infrared heater: safe to use on a bench but potentially dangerous if the sash is still in the wall. You may be able to pull the glass right out, but if it's stuck in the meeting-rail slot, remove old putty with an oscillating saw to free it. Remove all glass and old glazing points; scrape out any back-bedding to a clean, smooth rabbet.

STEP 3

Now test fit your replacement pane; it should have about 1/16" of space at the edges and fit easily into the sash. Remove the pane and prepare sash with a back-bed of putty pushed into the glazing rabbet to ensure a leak-proof seal and glass that will not rattle. Place new glass into sash and push edges into the bedding. Secure with push-points placed about 6" apart and triangle points at the meeting-rail groove. If points are visible from inside, trim with tin snips before installing.

STEP 4

To run your glazing bead, push the putty firmly into the rabbet and then flatten it out with a clean putty knife, creating a smooth beveled surface. The putty should not show from the inside; when possible, it should end a little below the interior sight line to allow for painting. If glazing a lower sash, push putty into the meeting-rail groove on both sides of the glass. Clean up putty smears with a stiff brush dipped in whiting or a rag wrapped around your putty knife.

TIP ● **Always use a clean, smooth putty knife.** A knife crusty with old putty, rust, or scratches may pull out the new putty, rather than pushing it in.

Porcelain Renewal

By Gordon Bock

Vintage cast-iron fixtures get their ultra-smooth, chemical-resistant surface from porcelain enameling, a process not perfected until the late 1880s. Also called vitreous enamel, it's essentially powdered glass sifted onto to a super-heated casting, then fired multiple times in an oven to produce a coating 35 to 60 mils (thousandths of an inch) thick and slick as a window pane. Owners of damaged, collectible-quality fixtures usually opt for a new, sprayed-on coating. The service is available in most locales as franchises and individual businesses.

If the fixture is removed to the shop, refinishing begins with a good bath. (Refinishing in the home saves the effort of disconnecting and transporting the fixture, but it has challenges and limitations.) All drains, faucets, and fittings have to go, but so does soap scum (removed with solvent and scraper) as well as any old paint and all rust. Next comes prepping the porcelain enamel surface, first by etching with hydrofluoric acid to provide "tooth" for adherence of the new coating, Next, any scratches, chips, or other surface defects are filled. After curing, the fixture is sanded.

Finishing starts with a thin coat of epoxy primer, followed after curing by the final finish (often an acrylic polyurethane enamel) in three or four coats. A refinished tub needs careful care: no cleaning with abrasive scouring powders.

What about a true reporcelainizing? Specialty businesses that finish, or refinish, sheet metal with true porcelain enamel are rare—and most tackle signs or appliance parts. Those equipped to handle tub-size projects are very hard to find. One is Custom Ceramic Coatings in Illinois. After prepping, the fixture is coated with the enamel mixture of glass and other ingredients—called "slip" in the trade—then fired in a furnace at over 1400 degrees F. Before you go this route, remember that you'd have to ship the fixture to and from the shop, which may be quite expensive for a large piece of cast iron. Sandblasting the old finish will add to the cost. And color matching is tricky, even for white fixtures.

Unusual vintage fixtures are worth resurfacing.

PHOTO BY JAMES C. MASSEY

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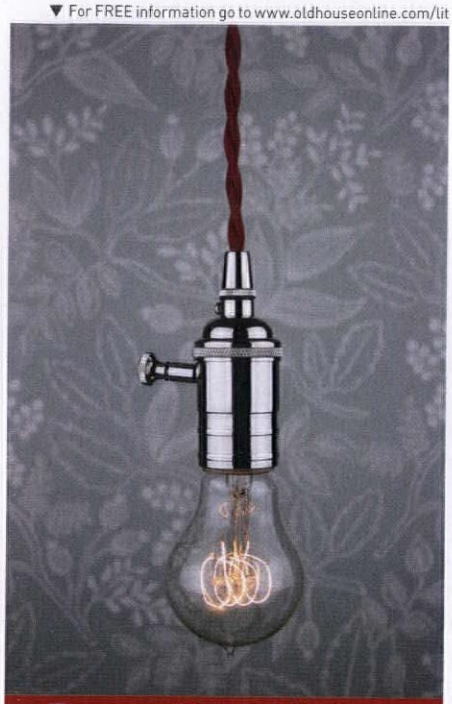

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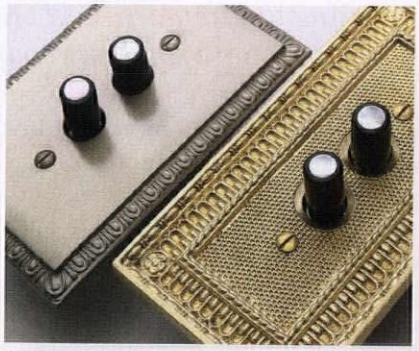

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HOUR

Update Smoke Alarms

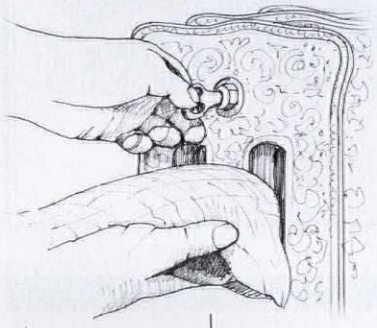
Smoke alarms should have a label from a recognized testing laboratory. It's best to choose a dual-sensor smoke alarm—one with both an ionization and a photoelectric system. Ionization alarms respond better to flames, photoelectric ones to smoldering. In an interconnected system, all the alarms are connected to go off at once (available wireless and hardwired). Individual alarms go off only when the smoke or fire reaches the coverage area. Put an alarm in each bedroom, living or family room, near stairways, and in the basement (near stairs). Keep units at least 10 feet away from kitchen stovetop and oven to reduce false alarms.

Carbon monoxide monitors check for flammable and poisonous gases from fuel-burning appliances. Test the battery every six months. Place CO monitors on every level and bedroom, and 15 to 20 feet from furnace or heat source. Don't put them in kitchens, garages, furnace rooms, or unfinished attics.

DAY

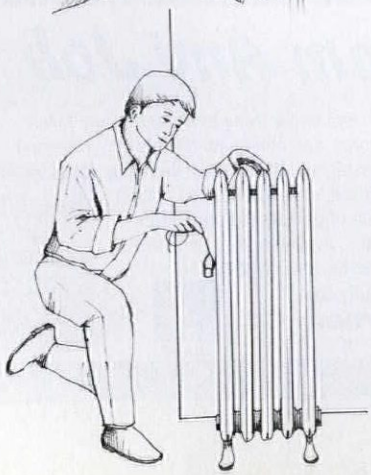
Maintain Radiators

Prep radiators for winter with a few simple upkeep tasks. Air can get trapped in the fins, causing the top to be cold while the bottom is hot. Avoid this by bleeding the radiators before the heat is turned on. Dust and dirt build up on your radiators, so clean them before the cold weather sets in.



STEP 1

Bleeding hot-water radiators: With the heating system turned off and radiators cool, open both intake and exit valves. Use a radiator key, a wrench, or flathead screwdriver to turn the bleed valve in a counterclockwise direction. The valve should hiss as air is released. Keep a small bowl or a towel under the valve for any drips. Once the water becomes a steady stream, close the bleed valve in a clockwise direction. Check for leaks, wipe up, and close intake and exit valves. Repeat with all of the radiators in the house. Last, check that your boiler is maintaining the right pressure level of 12-15 psi. If it doesn't refill automatically, top it off with water until the pressure level is correct.



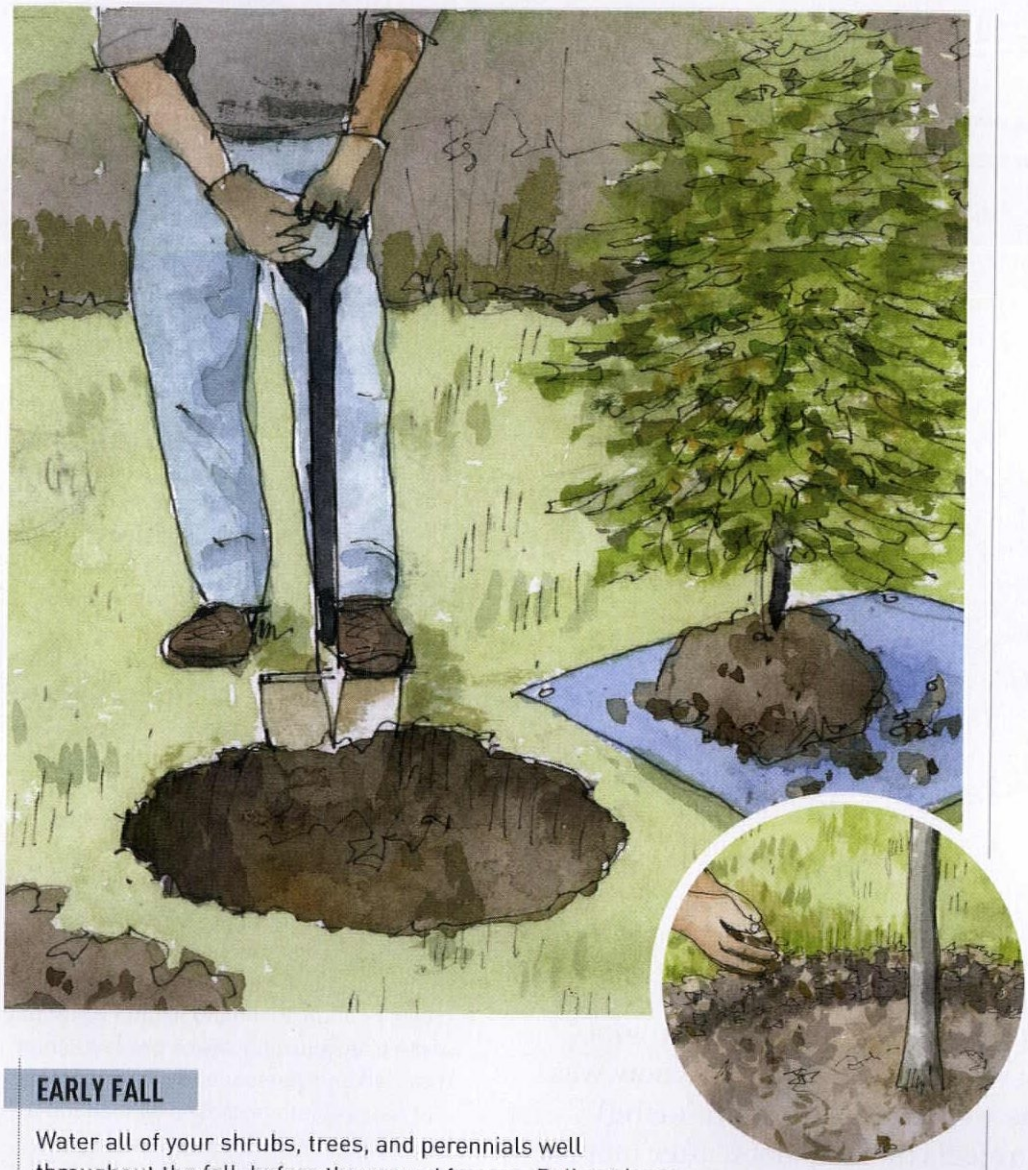
STEP 2

Cleaning hot-water and steam radiators: With the heating system turned off, lay a tarp or towel under the radiator to catch any falling debris. Vacuum the radiator with the brush attachment and then between the fins with the crevice attachment. For any remaining dust, use a radiator brush, a bottle brush, or a microfiber duster. Don't use water or a cleaning solution because the radiator may rust if it doesn't dry properly. One final step for steam radiator systems (not hot-water systems): Check for air vents plugged with dust or paint. To ensure a smooth-working system, clear the hole, which is located halfway down one of the fins, with a needle or a piece of wire.

WEEKEND

Winterize the Garden

Prepping the garden for winter pays off in the spring with healthier plants and plentiful bloom. Three simple steps to do during the fall and after the first frost keep your garden in great shape.



LATE FALL

To prevent cracking, empty any outdoor containers and store them upside-down. Drain your garden hose, roll it up, and put it away. Rake up leaves and compost them. Mow your lawn, because long grass may create brown spots come spring. Empty the fuel tank on your mower and store it. Clean and dry gardening tools to prevent rust, and store them.

EARLY FALL

Water all of your shrubs, trees, and perennials well throughout the fall, before the ground freezes. Pull out large weeds and cut back any dead stems and foliage with secateurs (pruning shears) to the crown of the plant. If there is new growth, cut to the point just above it. Loosen the soil and rake out smaller weeds with a till or a hoe.

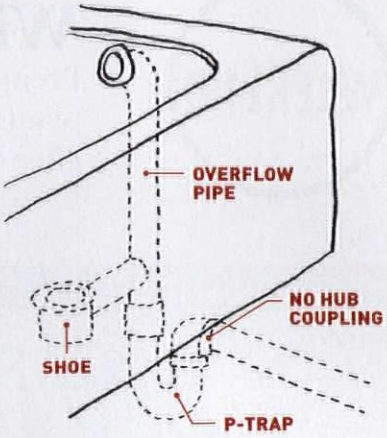
Plant any spring bulbs or perennials now. Transplant young trees or shrubs as desired in early fall and fertilize them. Estimate the size of the root ball and, before removing the tree or shrub, dig a hole in the new location that is twice the size of the root ball. Don't break up the soil in the bottom of the hole. Now transport the tree or shrub on a tarp to transplant it in its new location. Create a ring of soil or a "berm" around the tree or shrub to help collect water. Water regularly.

AFTER THE FIRST FROST

Spread a 2" to 3" layer of mulch around beds, trees, and shrubs. Take care not to spread the mulch right up against the plants. Leave a 1" to 2" border around the roots to prevent rot and burrowing animals from causing problems. When placing mulch around trees and shrubs, don't mound it against the trunks—that, too, can cause rot or invite pests.

ILLUSTRATIONS BY ROB LEANNA; PHOTO COURTESY FIRST ALERT

"How can anyone have lived here with that smell!?"



My husband and I purchased a home, built in 1900, which needed some work. What we didn't know was that a previous owner was well known for thinking he could do all the "fix-up" projects himself. Soon after moving in, we noticed a sewer smell in the bathroom tub/shower. There was a similar smell in the attic. We installed a Studor vent and the attic smell went away, but it didn't get rid of the one in the shower... — *Alice Stauffer*

Share Your Story!

What have you, your spouse, pet, contractor, previous owner (you get the picture) screwed up? Email us at **lviator@aimmedia.com**.

THE FIX

Any number of reasons can cause bad odors to seep out of drains. In some cases, just plain lack of use may be the culprit. Every fixture that has a drain connected to a waste line must have a "trap" that holds water, which acts as a seal to keep sewer gas from coming up the line. If a fixture is not used at least once a week, the water in the trap may evaporate and break the seal, allowing sewer gases into the house.

Another possibility is that the tub is inadequately vented or that the vent itself is blocked. Plumbing vents, also called stacks, typically rise up through the roof so that the gases can float away. In an old house, the stacks may have been damaged by construction over the years, or blocked by falling debris.

When water or other fluids flow down an undersized or blocked vent line and completely fill it, air in the drain line can create enough suction to siphon water out of the trap, allowing sewer gases to enter the drain and consequently the bathroom.

If the problem is caused by inadequate ventilation, try adding a second air-admittance valve (i.e., Studor vent) in the line, as close to the tub as possible. That will allow enough air to be pulled into the line to improve the flow in the drain.

Last but not least, check the P-trap that serves the tub and shower. It may be damaged—or, in the cause of a house with a lot of sketchy DIY projects—missing altogether. Replacing the P-trap should cost less than $100.

LEFT: ILLUSTRATION BY BRETT AFFRUNTI

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LARGE: LOT 68497/61360

X-LARGE: LOT 61359, 68498 shown

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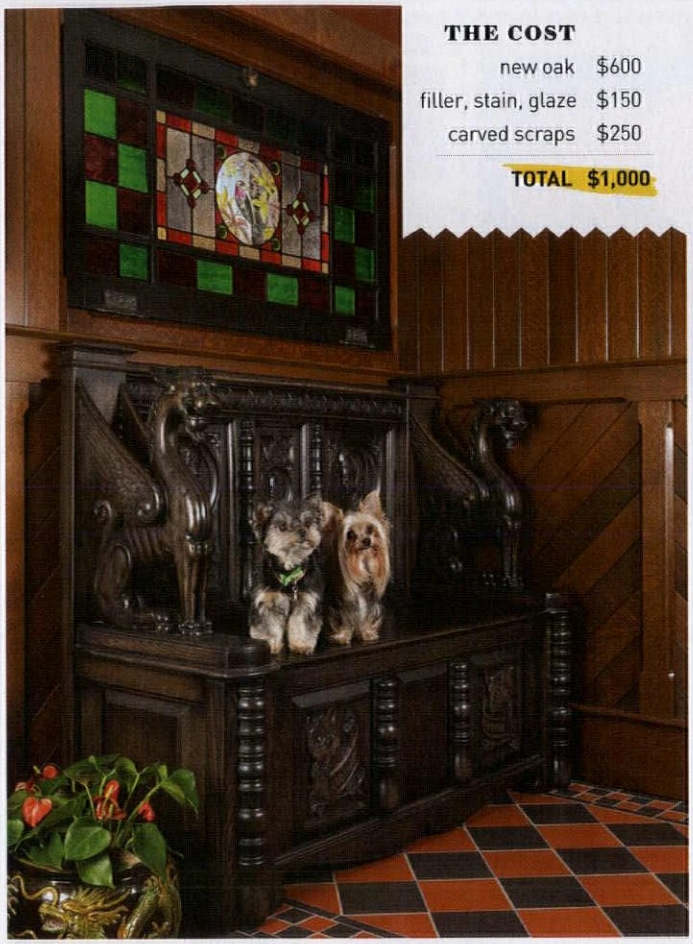

THE COST

new oak	$600
filler, stain, glaze	$150
carved scraps	$250
TOTAL	**$1,000**

Doggie Bench from Scraps

Bits and pieces stored in the basement found their way into a handsome bench for my back stairs. **By Brian D. Coleman**

Of unknown provenance, the salvaged scraps included a pair of carved-griffin support brackets that had probably come from a sideboard, and a Jacobean Revival oak panel found in England. The griffins had been painted and, under the paint, weathered to a dull grey, and the panel had nail holes and insect damage. Nevertheless, they were the impetus for the design of my back-hall bench—a place to store boots and dog leashes. Two feet wide, the English carved panel would make a perfect back; the griffins would become side arms. Inspired by country houses I've toured in England, I decided to have my Yorkies' likenesses carved into the apron below the seat.

Furniture-maker Stephen Hultberg and I pored over period catalogs filled with Gothic coffers, hall and church benches, to come up with a design to tie together old pieces and new oak.

ABOVE: The homeowner had his dogs' portraits carved into the bench bottom. (Cost not included in estimate!) That's Nonnie and Minnie, left.

creating the bench

1. PREP

To ensure perfect fit, the design was drawn full-scale on fiberboard. Quarter-sawn white oak (kiln-dried) in 1"- and 2"- thick stock was purchased for making new legs, rails, and panels. The salvaged bits were stripped, smoothed with #2 steel wool, and cleaned with lacquer thinner to get down to bare wood.

2. CONSTRUCTION

The lower part of the bench was constructed first: four thick legs typical of Gothic benches with back legs rising to the top of the bench to stabilize the griffins' wings (and prevent clothing snags).

The dogs' faces were carved into two of the raised panels. (A enlarged photo of each was glued to fiberboard that was then cut out and attached to the panel blanks. Outlines were traced with a pin router, the fiberboard removed, and finally the carving done by hand with chisels and gouges.)

3. FINISHING

After construction, the bench was sanded with an orbital sander using 120 grit aluminum-oxide discs, and finally by hand. A colored paste wood filler was applied with a stiff brush, removed immediately with a plastic spatula, and then wiped across grain with burlap.

A synthetic black dye thinned 30 percent with denatured alcohol was applied to the wood, then quickly wiped off with a clean cotton rag to pre-finish it.

The pieces were glued together with woodworker's yellow aliphatic glue (TiteBond), held in place with steel bar clamps overnight.

A coat of clear lacquer sanding sealer was sprayed over the bench, then sanded by hand. A glaze made of lampblack pigments (to combat UV fading) was mixed and applied. Final finish is three sprayed topcoats of 50/50 semi-gloss and flat nitrocellulose lacquer, hand sanded between each coat.

PHOTOS BY WILLIAM WRIGHT

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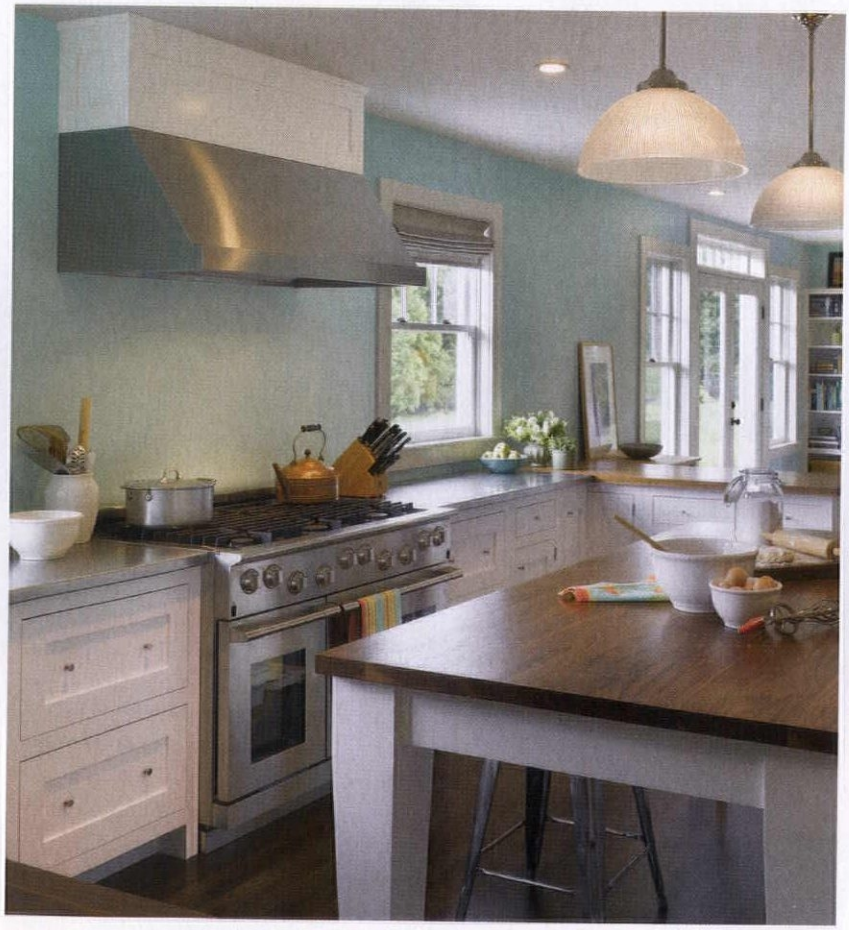

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TILE READY ^

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< IN THE NOOKS & CRANNIES

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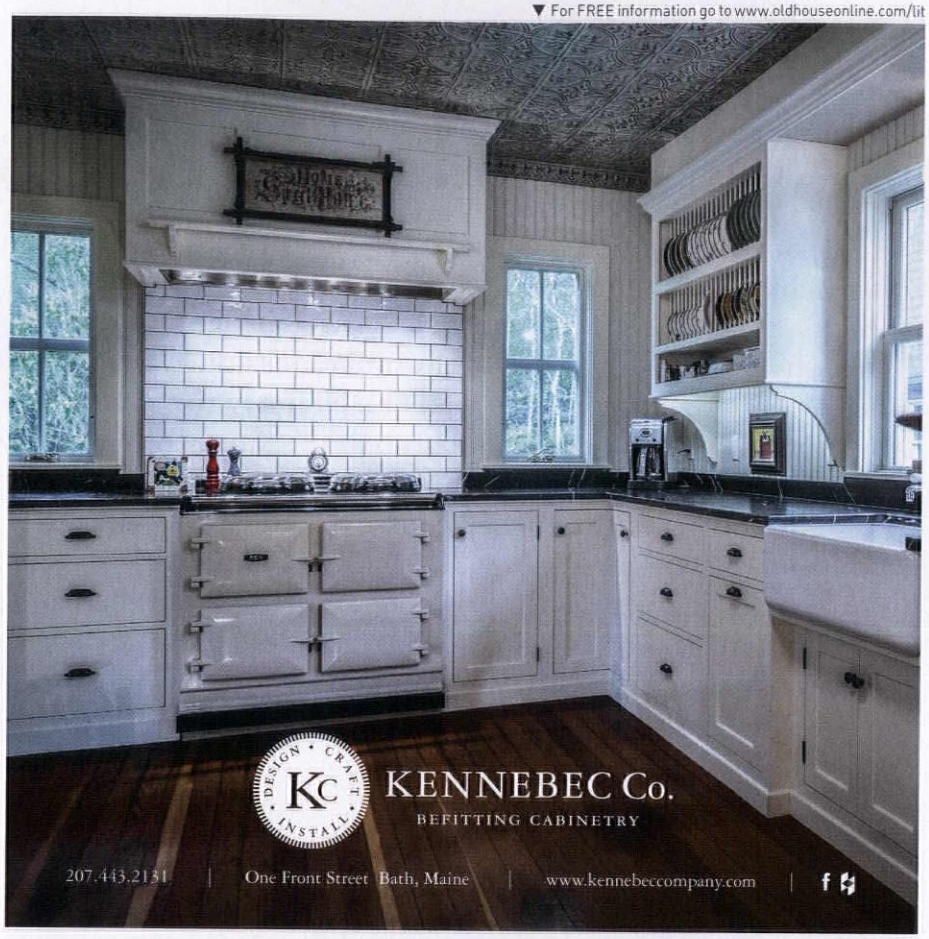

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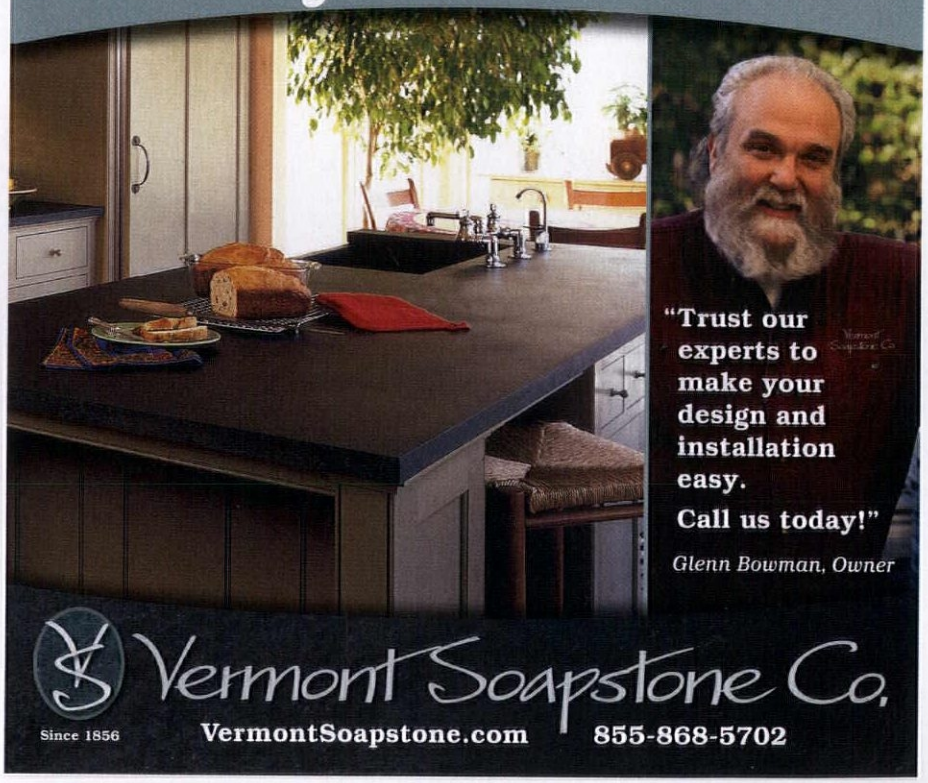


Flashing in Mortar Joints

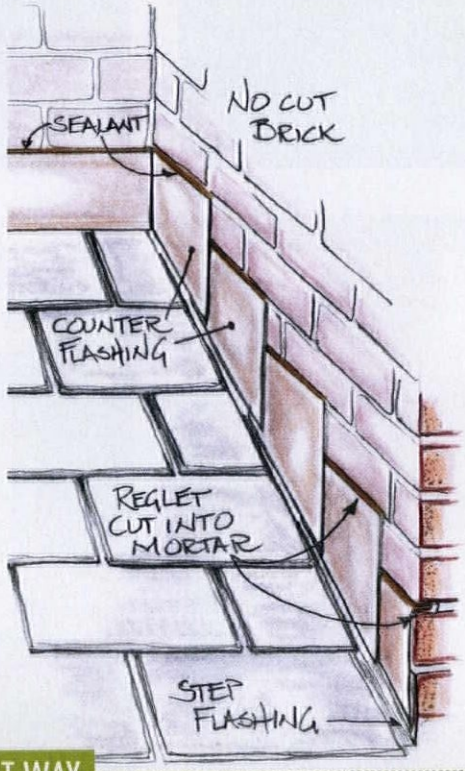
Old bricks, particularly those manufactured before the 20th century, need special care. They are softer than modern hard-fired brick, so every effort should be made to preserve their "fireskin." Once this outer thin layer of vitrified clay is damaged, the soft interior weathers very quickly. That's why we use special mortar formulations and avoid abrasive (sand) blasting to remove paint. When a porch roof intersects a wall or a chimney rises through the roof, that junction must be sealed so water cannot enter. The process of sealing the joint, as well as the materials used, are referred to as flashing. That's commonly sheet metal, usually aluminum or copper.

Flashing applied between each course of shingles, folded down the middle like a one-page pamphlet, is called step flashing. It is laid so half is under one shingle and over another, while the other half extends vertically up the wall. To keep water from getting behind step flashing, a second flashing, called counter-flashing, is applied in a variety of ways to create a watertight seam. For example, on wood siding, the counter-flashing is applied in a stepwise fashion, with one edge tucked under courses of wood siding. **By Ray Tschoepe**

WRONG WAY

DON'T CUT INTO OLD BRICK

Roofers who are familiar with only modern brick buildings will reach for the diamond blade and cut a reglet parallel to the roof, into which they will insert counter-flashing secured by sealant or mortar. Once that sealant fails (and eventually, all sealants do), leaking is a possibility. Worse, a cut into brick at about ¾" exposes its soft (unfired) interior to water and weather cycles. The brick will deteriorate as a result, and this kind of damage is not reversible or easy to fix.



RIGHT WAY

CUT INTO MORTAR JOINTS

To get the best seal that is least harmful to the bricks, counter-flashing should be installed in short lengths secured only into the mortar joint between courses of bricks. When it's done properly, the counter-flashing will rise step-like along the wall.

When hiring roofers, make certain that they understand the nature of old bricks and can do the job accordingly.

ILLUSTRATIONS BY RAY TSCHOEPE

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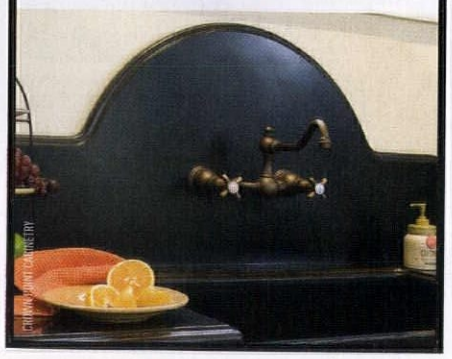

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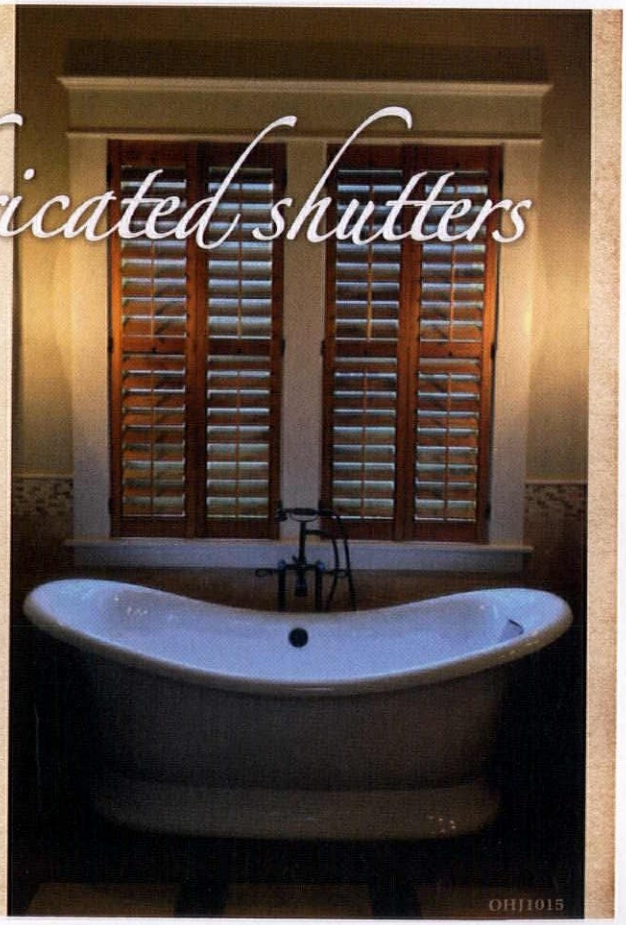
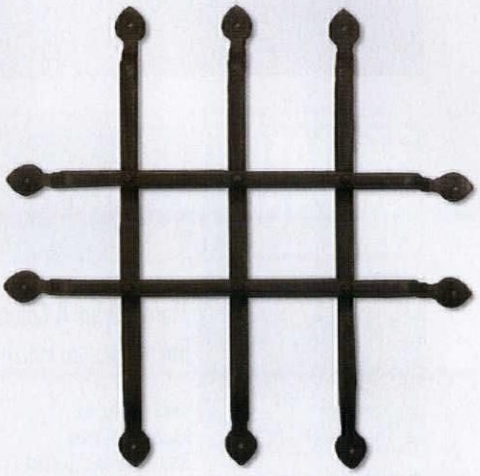


Have a Question?
Ask us at **ppoore@aimmedia.com**.

Q: My 1920s oak front door had strap hinges I want to reinstall, so I'm looking for big, forged-looking bolt heads. Ideas? *—Donald Waltham, Ardsley, New York*

An entry-door grille and two clavos, or ornamental studs, from Craftsmen Hardware.



A: Mock-medieval board-and-batten entry doors were a minor fad ca. 1910–1945, for houses Tudor Revival to Spanish Mission. The doors swung on large hinges meant to look like blacksmith-forged hardware. Often they were attached with pre-industrial-look fasteners to add to the conceit.

Given joinery techniques by the 20th century, nails and bolts with large heads were pretty much unnecessary. But the decorative head called a clavo remained a popular embellishment. Many are little more than studs with a spurred tack to grab the wood. The pyramidal clavo was a favorite and is available in reproduction. See Craftsmen Hardware's bronze gate hardware to find 1" and 2" round and square studs, along with non-active strap hinges and a very cool door grille make up of ½" bar stock, measuring 14" x 14": craftsmenhardware.com.

Van Dyke's Restorers sells 15 clavos—round, pyramid, acorn, even a Gothic cross: vandykes.com. Acorn Manufacturing sells round and square studs: acornmfg.com. Signature Hardware's clavos are hand-forged: signaturehardware.com. *—Patricia Poore*

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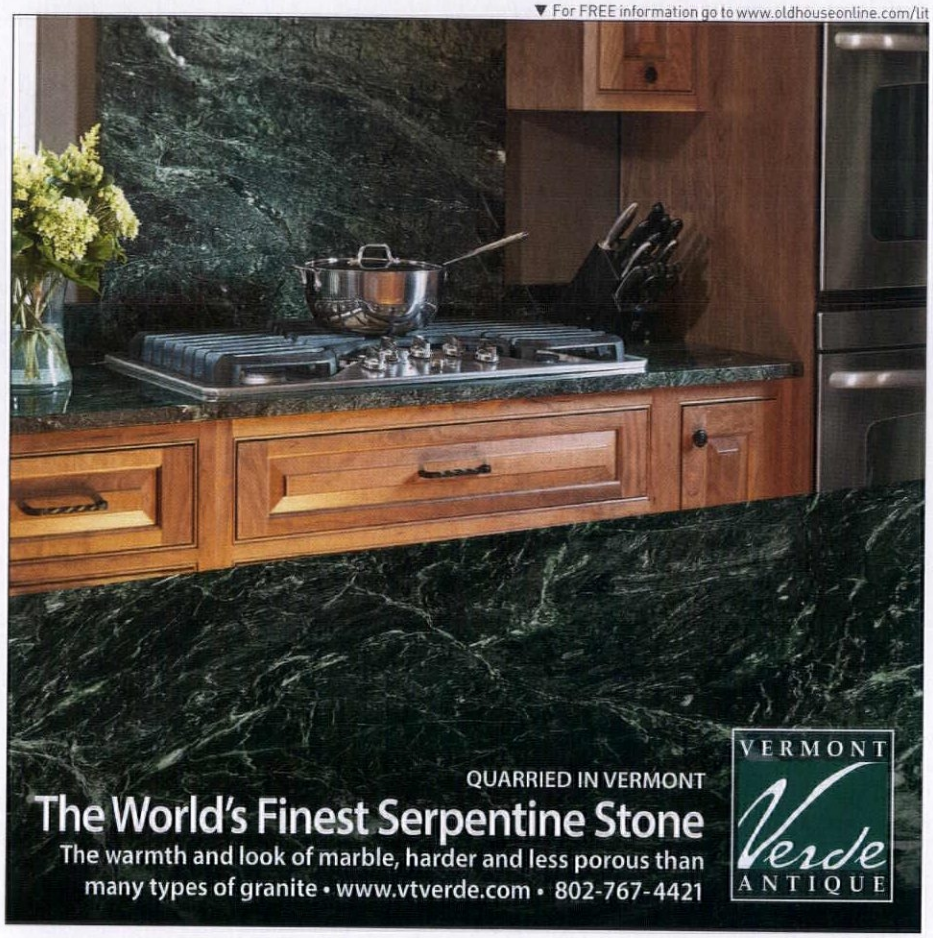

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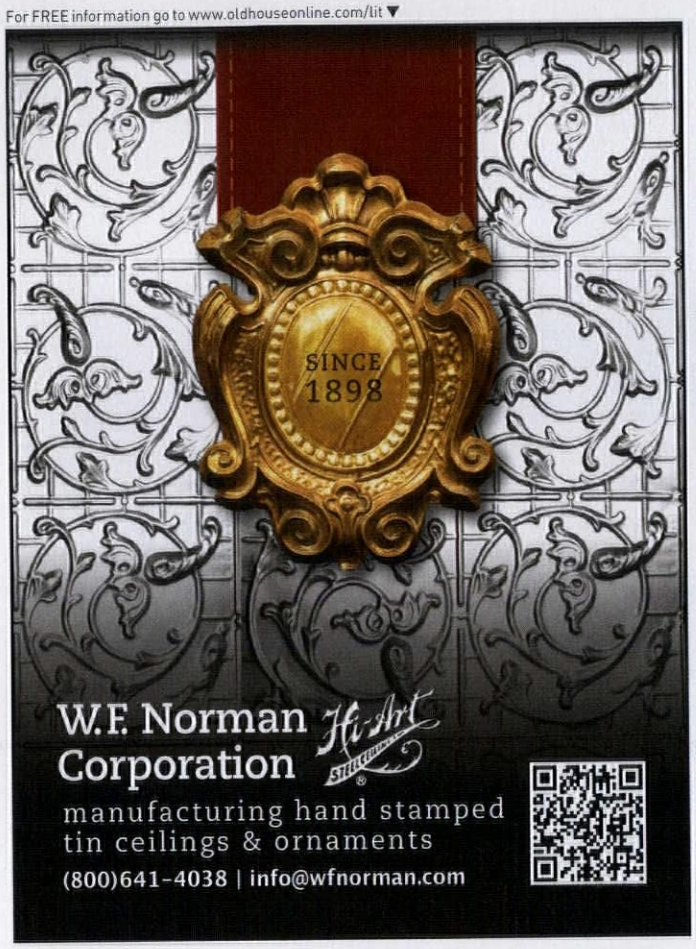

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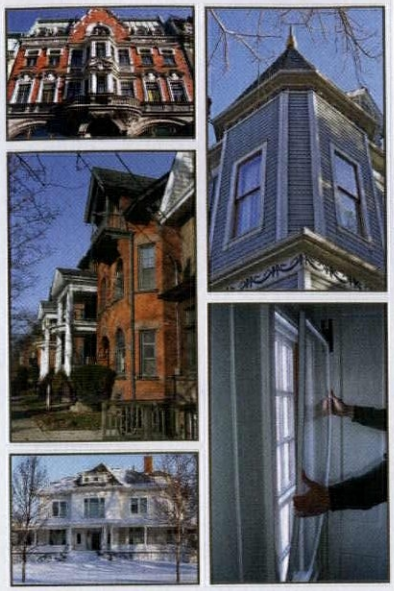

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Design

LIGHTING
for the kitchen & bath

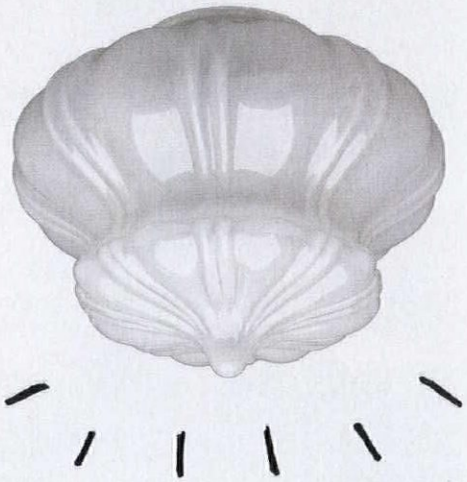
64

PHOTO BY **LARNY MACK**, LETTERING BY **ERIC CAPOSSELA**

70 VINTAGE VISION: DECO BATH | **72** KITCHENS + BATHS | **74** FAVORITE THINGS: LUXURY SHOWERS | **76** THEY STILL MAKE: FANCIFUL LAMPSHADES

Kitchen & Bath LIGHTING

IN ALL THE RIGHT PLACES



BATHROOMS AND KITCHENS HAVE VERY SPECIFIC LIGHTING REQUIREMENTS, BUT WHO SAYS TASK LIGHTING CAN'T BE BEAUTIFUL AS WELL AS FUNCTIONAL? VINTAGE FIXTURES, PERIOD REPRODUCTIONS, AND SUBTLE CONTEMPORARY LIGHTING KEEP THE DESIGN SPOT-ON. BY MARY ELLEN POLSON

Found at an antiques fair, a
VINTAGE PENDANT
is a statement piece for this kitchen.

The owner of a farmhouse recently remodeled by Stephen Wanta and Peregrine Design/Build used a vintage pendant with a large, sculptural, gadrooned shade over the island, to dramatic effect.

PHOTO BY: SUSAN TEARE; LETTERING BY: EMILY LEVINE

In the KITCHEN

Kitchens need a good source of overall ambient lighting, plus task lighting wherever the work of the kitchen takes place: countertops, islands, over the sink, over the cooktop. (If you've got a vintage fridge with minimal interior lighting, it may need external illumination as well.)

With the exception of under-cabinet and over-the-range lighting (see Get LEDs, p. 67), all of these lights can be decorative and period friendly. While a period-specific fixture like a wire-arm chandelier certainly adds ambience to a kitchen in a house built in 1770, it won't necessarily provide a lot of light. More practical choices include designs based on early-20th-century "electric age" fixtures: pendants, chandeliers, and flush or semi-flush lights, especially those fitted with enclosed shades of various shapes. Luckily, early lighting designers freely adapted styles familiar from Victorian, Neoclassical, and colonial-era lighting, so there are plenty of options.

Many of these fixtures do double duty as task lighting. The pendant, for example, is the original down light. Suspending a series of three smaller pendants by rod, wire, or chain over an island will serve as both task and accent lighting, eliminating the need for recessed lights over this major work surface.

Pendants work just as well over the sink, as do flush and semi-flush mount fixtures. Many of these lights come with a choice of period-inspired shades in a variety of shapes in opal, frosted, or clear glass; painted glass with alternating bands of stripes, from ribbon-width to pinstripes; and ribbed prismatic glass. Configure them as a low-voltage monopoint with LED pendants, and you'll reduce energy costs dramatically as well. (Since the monopoint fitting requires only a single junction box in the ceiling, you'll also disturb less plaster.)

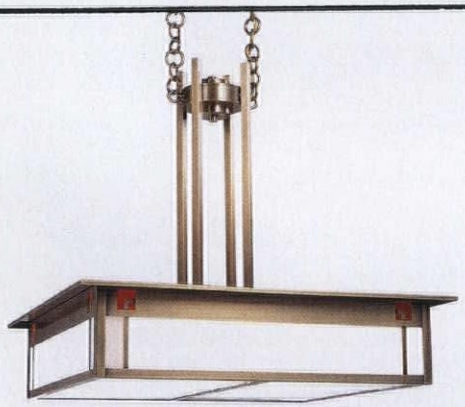
More Online

Learn about lighting evolution at **oldhouseonline.com/a-history-of-kitchen-lighting**.

Made in great numbers by the Holophane Glass Company for use in early 20th-century factories and stores, prismatic fixtures were scientifically designed to direct light where the client wanted it. They also diffuse light upward, creating a pleasant, brightly lit atmosphere.

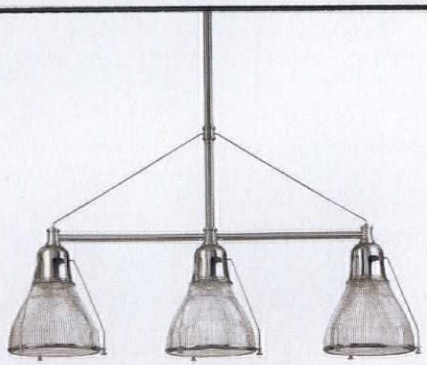
Another option for islands is the trestle or billiard light: a single fixture with a crossbar that holds two, three, or even four down lights. Often both the stem and crossbar are patterned after combination gas and electric lights from around 1900. Since they're intended to hang lower over the island, shades are often open at the bottom. A cone or inverted bowl shade in white, banker green, or amber is a classic look. An alternative style, also based on period examples, is the pulley light, a single or double chandelier with a counterbalanced pulley that lets you adjust the height.

Depending on the width of the sink area, appropriate lighting might be a single pendant, a flush or semi-flush fixture, or a pair of sconces over a single-bowl sink. While wall brackets or sconces have been around since medieval times, they can be endlessly versatile for spot illumination. Pairing two on flanking upper cabinets on opposite sides of a sink may provide a surprising amount of light—enough to wash dishes by hand, if the need arises. For gentle overall illumination, consider installing concealed LED strip lighting behind cove mouldings attached to the top of cabinets or slightly recessed from the ceiling. These hidden strip lights will illuminate the ceiling and upper parts of the walls with a warm glow that gently reflects downwards. A good lighting designer can help you determine the variables for a desired light level, including how far down from the ceiling the mouldings are placed and the spacing and wattage of the bulbs.



The C.R. Mackintosh-inspired State Street chandelier is an arresting fixture over an island or dining nook; $998.20 from Arroyo Craftsman.

The Branford stem pendant was designed as a no-nonsense factory light in 1906: $405.23 from House of Antique Hardware.



Ideal over a large workspace, Hudson Valley's 48" Haverhill Island Light offers a trio of prismatic shades: $964 from Hudson Valley Lighting.

To maintain the character of a faithful reproduction like this built-in pantry, tuck low-profile light strips underneath the cabinets.

\ | /
LIGHTING
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when you don't.

Get LEDs

Don't you just love technology when it's out of sight? That's especially true of latest generation of under-cabinet LEDs (light emitting diodes). Not only are LEDs many times more energy efficient than fluorescent or halogen fixtures of just a few years ago, but they're also much cooler, so the light strip won't cook the olive oil in the cabinet just above it. (Mount puck styles inside glass cabinets to illuminate dishware or treasured collections.) Other new innovations: LED strips and panels that are compatible with dimmers, and can replace old units that have burned out. Best of all, the new units "daisy chain" into one another, which makes swapping them out a cinch. To avoid harsh or "cold" lighting, look for light strips that are on the warmer end of the color spectrum, between 2700 and 3000 Kelvin.

The Straight Edge under-cabinet series ($50–$144) has a lifespan of five years and produces very little heat.

The 4" round shower light ($38) is UL-listed for wet locations and has a lifespan of 100,000 hours. Both from WAC Lighting, waclighting.com

PHOTO BY JO-ANN RICHARDS

In the BATH

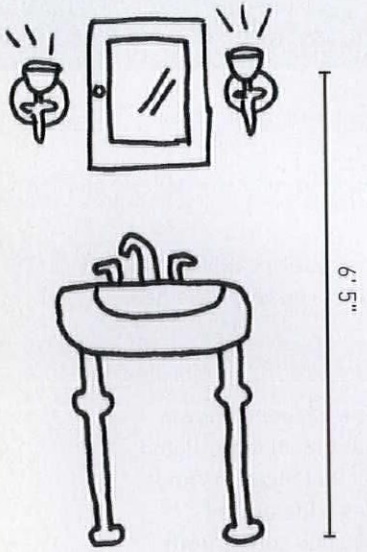
In addition to an overall ambient light source, bathrooms need task lighting over the sink, over or beside mirrors and medicine cabinets, and of course, over the shower or tub. An extra requirement: Fixtures must be rated for damp or wet locations. (A majority of lighting fixtures on the market are dry-rated only.)

Sconces take precedence over pendants and chandeliers in space-efficient bathrooms. They scale better to small spaces, and they're particularly adaptable around mirrors. Early 20th-century sconces were among the most innovative lighting designs. One early style geared toward handling the damp conditions typical of bathrooms is the porcelain light fixture, introduced in the late 1920s—about the same time porcelain knobs were being used as insulators in electrical wiring. The base of the fixture is coated with the material, and porcelain remained popular through the Streamline era on into the 1950s. Fixtures are typically fitted with "clamshell" shades with Art Deco or Streamline styling; they face up, down, or straight out.

Another innovation was the luminaire, an enclosed, usually fluted tube light with Art Deco design. Originally incandescent and now available as compact fluorescents or LEDs, they can be mounted vertically on either side of a mirror, or horizontally over the top.

Caged lighting is another industrial innovation that is often wet- or damp-rated. Rugged, early 20th-century versions were "explosion proof" and developed for use in hazardous industries like coal mining, oil extraction, and shipping. The nautical ones are probably most appropriate in the bath.

For a look that straddles the transitional period between gaslight and the electric age, you can't go wrong with a pair of sturdy bracket lamps in a clean Mission style that retains a few Victorian flourishes. Pair them on either side of a mirror, use alone over a towel ring near the door to a shower, or mount a double sconce over the sink.



How High and How Low?

While the best advice for placing fixtures in kitchen and bath comes from lighting specialists familiar with antique and reproduction lighting, personal taste also affects the degree of brightness and placement. Keep in mind that light intensifies the closer it is to a given surface, like a countertop. A light that's 3' above a work surface will provide four times the illumination of one that's 6' away.

For islands, the antique and reproduction lighting company Turn of the Century Lighting recommends hanging a fixture 36" over the surface. In the bathroom, place lights on either side of a mirror between 6' 5" and 6' 10" high. This puts the light several inches to a foot or so above eye level. Over-the-mirror fixtures should be about 7' above floor level.

Named for its prevalence in classrooms from the teens to the '40s, schoolhouse fixtures include this flush-mount in three sizes: $119–140 from Old California Lantern.

The Sara LED double wall sconce in nickel recalls the luminaires familiar from '20s and '30s bathrooms: $998.80 from Tech Lighting.

Hannah, a reproduction porcelain fixture, has a projecting clamshell shade: $125 from Rejuvenation.

Cage lighting like this round nautical design originated in the early 20th-century industrial era: $230–350 from Shiplights.

 FOR RESOURCES, SEE PAGE 86.

A pair of luminaires set off a mirror in the Charles Rennie Mackintosh style in a bathroom finished with an Art Deco-inspired tile pattern.

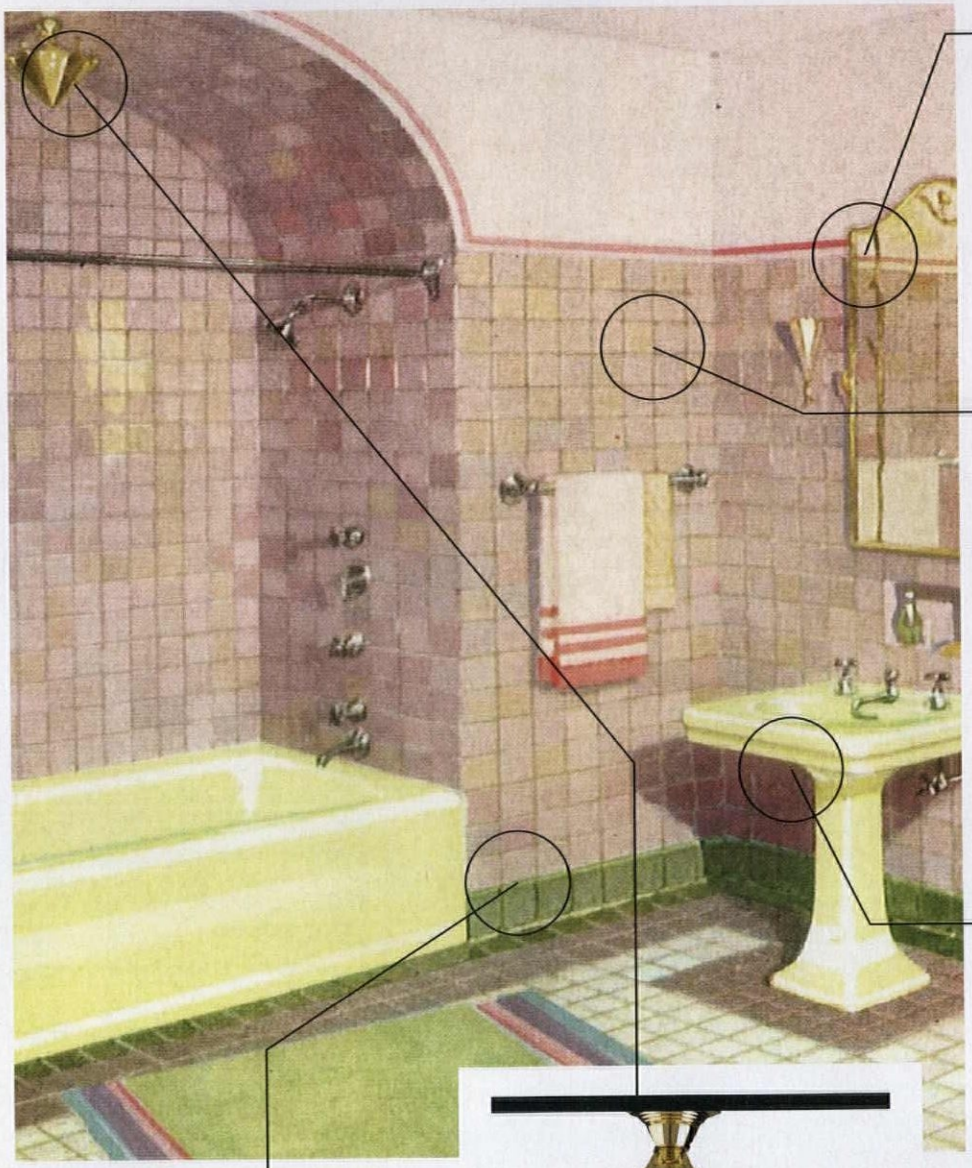
\ | /

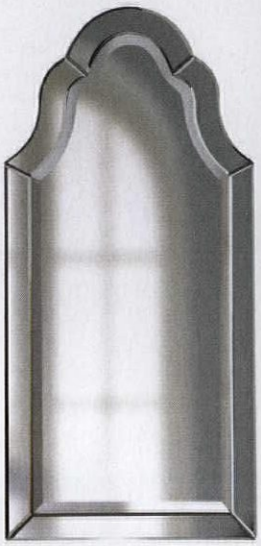
LUMINAIRES *caught on in the 1920s and '30s because they flatter the face.*

PHOTO COURTESY ORIGINAL STYLE LTD; ILLUSTRATION BY EMILY LEVINE

from Color Charm Enters the Bathroom / 1928

Art Deco forms and a colorful splash for the bath.





Replacing the traditional boxy medicine cabinet with an arched, faceted mirror adds a touch of Deco glamour. Hovan mirror, $268, horchow.com

Square field tiles have a hand-applied glaze to give walls a soft shimmer. Tayberry 5" x 5" field tile, $2.90 each, winchestertiles.com

You don't necessarily have to use brilliantly colored fixtures—an ivory tone is a subtle twist on white. Memoirs Classic pedestal sink in Almond, MSRP $1,090 for 27" width, kohler.com

Contrasting color pairings (turquoise/yellow, purple/green, pink/black) were common in Art Deco baths, so don't be afraid to go bold—but stick to two main colors to keep the look cohesive.

Bathrooms of the era often featured arched tub niches lit by elegant fixtures. (Make sure to choose one that's rated for damp or wet locations.) Hollywood small semi-flush-mount fixture, $230, rejuvenation.com

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Belle Epoque Baths

Think Edwardian town house or fine hotel: these cool, classical bathrooms remain in style.

By Patricia Poore

Leggy porcelain console sinks are often labeled "Belle Epoque," a style reference to that "beautiful era" spanning from the late Victorian art movements until the start of the First World War. Design reflected the optimism, prosperity, and scientific thinking in this time of England's King Edward VII and France's Art Nouveau—America's Gilded Age. Beautiful and practical, the era's finer bathrooms are coveted still.

This master bath was retrofitted into a restored 1912 house in Victoria, British Columbia. (Its architect was the prominent Samuel Maclure.) It's all new but in keeping with the house. Not all is old-fashioned: A capacious glass-front showerbath, in white tile, is fitted opposite the tub. (The door to the bedroom is to the left of the sink.)

The owners collaborated with designer Sandy Nygaard (nygaarddesign.ca) to bring out the interior's English Arts & Crafts sensibility. William Morris-designed wallpapers add color to rooms with beautiful woodwork. The kitchen, too, was subtly remodeled with cabinets matching the old pantry.

1. LEGGY FIXTURES
A bun-foot Roman tub and curvaceous console sink bring luxury along with solid, old-fashioned heft. Unfitted fixtures that float above the floor lend an open feel. (Faucets are by Perrin & Rowe.)

2. BUILT IN
The tall linen cabinet creates a cozy niche for the sink while it provides storage and a countertop nearby, taking the place of a vanity. Note its cornice placed at the same height as the picture-rail moulding and window header.

3. COLOR RELIEF
This is essentially a "sanitary bath" of the period, with white used for the fixtures, wall tile, the built-in cabinet, and on ceiling and frieze. But the room is warmly grounded with grey-brown floor tile, and made friendly with celery-green walls.

4. PERMANENT RUG
A decorative "tile rug" breaks up the expanse of floor, laid in porcelain mosaic tiles in hexagonal and square shapes. The border tiles form a wave pattern popular at the time the house was built.

5. BLINDS AT WINDOWS
Venetian blinds—movable slats on tapes—are perfect in a bathroom, modulating light and privacy without fuss. Here they're mounted at the mullion below art-glass transoms.

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THAT CONSOLE SINK
Barclays Versailles console sink with baluster legs comes in 36" and 42" widths. Fireclay construction; pre-drilled for 8" widespread faucet set. Approx. $1,699–1,899, through distributors (search on web), barclayproducts.com

CLASSICAL CABINET
Wood Essentials offers the classical Algonquin-5 Cabinet (recessed) with crown moulding. It comes in mahogany, cherry, maple, or finished in white paint. Beveled mirror; your choice of six hardware finishes. Approx. $940, woodessentials.com

THE ROMAN TUB
From The Bath Works' Vintage Modern line, the Roman tub with plinth sits directly on the floor or on square or "globe" feet. The cast composition acrylic tub is modeled on an original fireclay and porcelain tub of the 1890s. MSRP $7,850, thebathworks.com

PHOTO BY JO-ANN RICHARDS

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The Luxury Showerbath

The latest in modern comfort may hide behind fittings that resonate with the past. **By Mary Ellen Polson**

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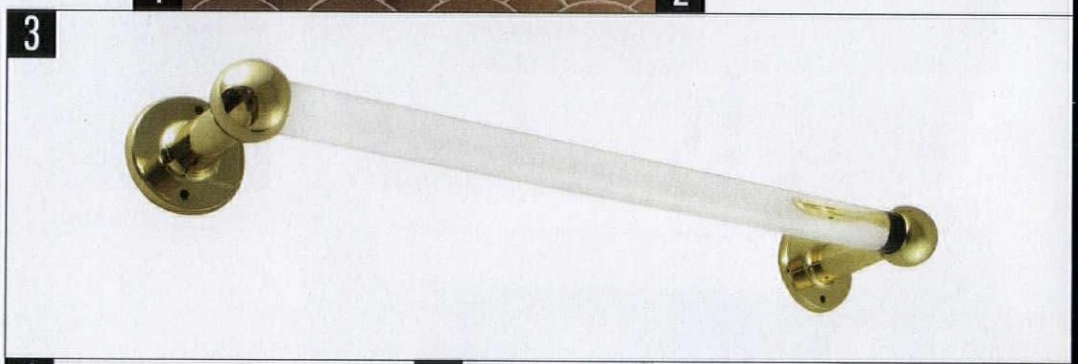

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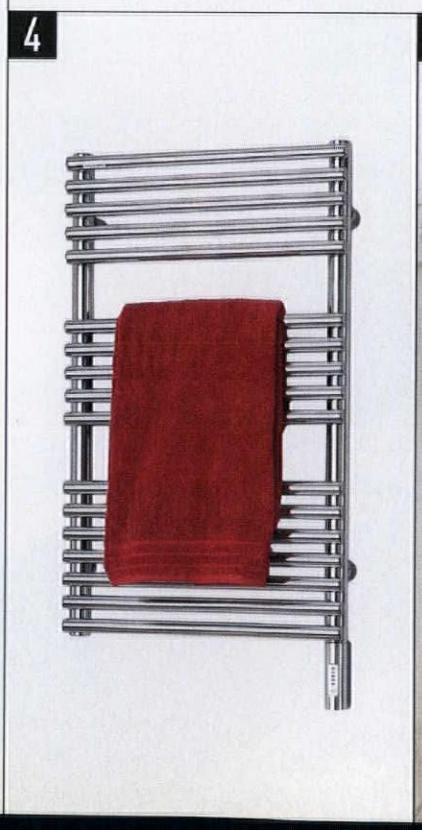

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1. SHIMMERING IN WATER
The koi mural is part of a custom-designed shower with hand-cut tiles. Design and finish tiles for custom pieces start at $150 per square foot; this design was about $250 per square foot. North Prairie Tileworks, (612) 871-3421, handmadetile.com

2. TRUNK CALL
Accent a vintage tub with the Huron wall-mount faucet in polished brass. Very English details include an elephant-trunk spout and telephone-cradle hand shower. In solid brass, it's equipped with a drip-free cartridge system. $571.90. House of Antique Hardware, (888) 223-2545, houseofantiquehardware.com

3. CLEARLY SUPERIOR
Tempered-glass towel bars were luxury accessories in early 20th-century baths. These faithful reproductions come in 18", 24" and 30" lengths with solid brass ends in five finishes. $117.45–$133.65. Period Bath Supply Co., (585) 325-2264, periodbath.com

4. SLEEK HEAT
Warm your towels or the entire room with the Neptune towel radiator. It's available in both electric and hydronic models; choose from chrome or one of 100 colors. Starting at $746 (electric) and $1,227 (hydronic). Runtal North America, (800) 526-2621, runtalnorthamerica.com

5. 1915 AND NOW
The new DXV Oak Hill 30" high-back console sink is a modern version of a classic turn-of-the-20th-century design. The solid brass legs come in polished chrome, brushed or platinum nickel, and satin brass. $1,300. From American Standard, (800) 442-1902, americanstandard-us.com

Serial restorer **Mary Ellen Polson** is known for her discerning eye for period furnishings.

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10

6. HAND BRUSHED
The artisan-crafted Avila bath sink is forged of high-quality recycled copper, hand dipped in nickel, and brushed by hand. It takes thousands of hammer strikes to create this one-of-a-kind, functional work of art. $1,125. Native Trails, (800) 786-0862, nativetrails.net

7. MR. DARCY'S BATH
Neoclassical in appearance, the St. Bordeaux freestanding soaking tub is made of a cast alloy with a slow-baked enamel interior. It's 62" long x 28" wide x 19" deep. The exterior comes in enameled, metallic, and hand-polished finishes. $10,800. The Bath Works, (931) 381-5711, thebathworks.com

8. RAINDROPS OVERHEAD
Slake yourself with water under a period-perfect 12" apron showerhead in chrome, controlled by the coordinating concealed thermostatic dual-control shower valve with all the latest temperature control technology. The valve is 7¼" in diameter with a 3" projection. $465.90. Hudson Reed, (877) 778-8460, usa.hudsonreed.com

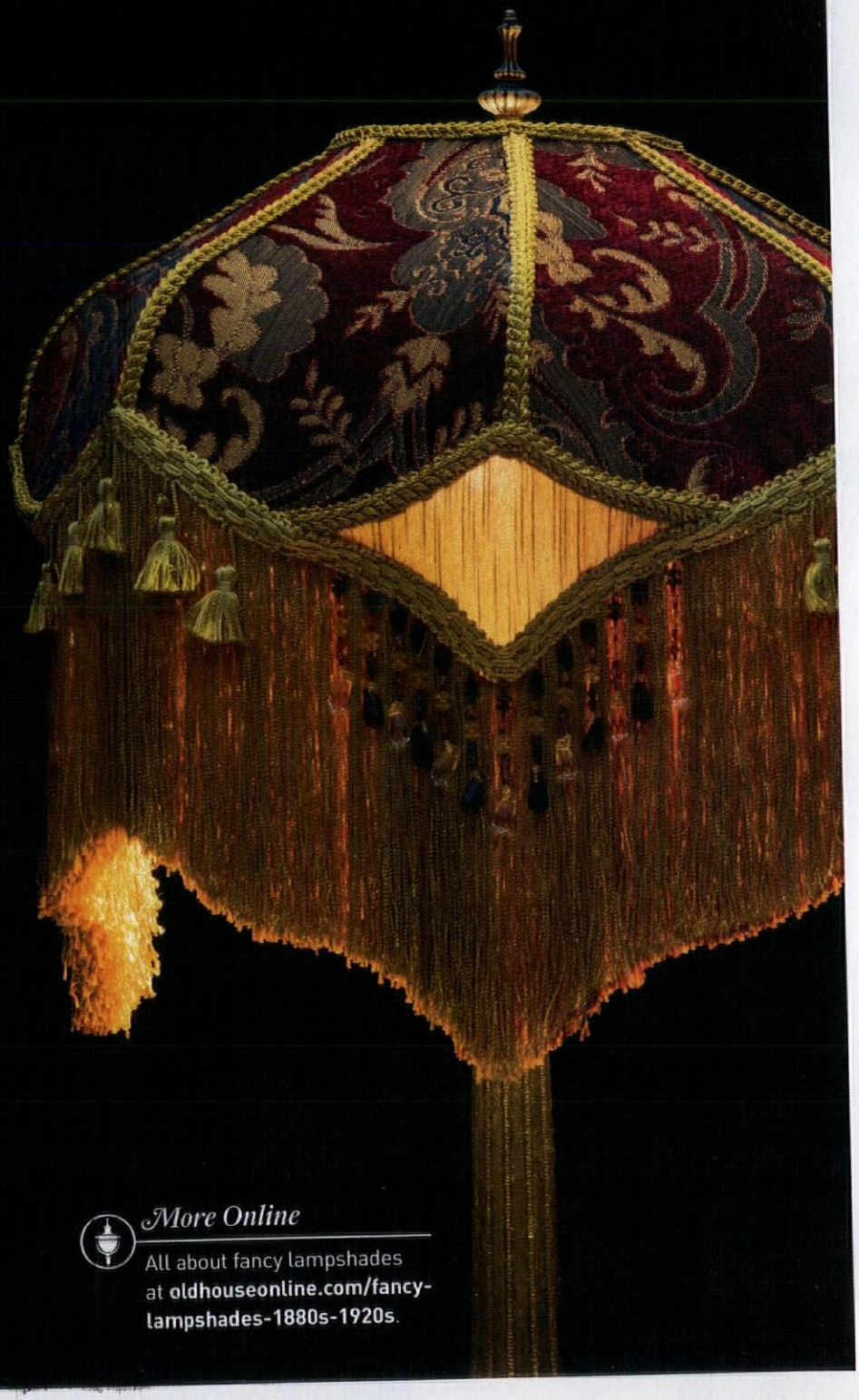
9. ON ITS FEET
A gentler take on the Victorian penchant for footed furnishings based on taxidermy, the iron Duck Leg Mirror by Cyan Designs has a gold-tone finish. It measures 7¼" wide x 13" high. $160. Blue Sky Environments Interior Decor, (855) 341-1401, bseid.com

10. ESPRIT DE FLEUR
Even the shower drain goes glamorous with the period-inspired Fleur. Made of forged brass, the drain cover comes in 30 finishes and measures 5¼" square. $175–$280. California Faucets, (800) 822-8855, calfaucets.com

FANCY SHADES

High-style beaded and fringed cloth lampshades actually had their heyday in the 1920s. Cloth shades popular in the 19th century used lots of fabric, with long side skirts or puffs of frill. (One writer has called the designs "absurd.") By the early years of the 20th century, shades were more tailored, less droopy, yet they often had more trim. By the 1920s, some designs with glass beads were almost modern looking. The so-called "Victorian" designs of the 1910s–20s are quite beautiful, and several artisans are custom-making them today.

This particular shade, fully lined, is The Heartfield, done up in red and gold chenille. Black and gold beads shimmer under each silk diamond. The fringe is dark gold, with tassels overlaid. Fancy shades and their frames (for headboard lamps, table and floor lamps) are hand-made in South Carolina by a family business, the **Plain Jane Shop, plainjaneshop.com**



More Online

All about fancy lampshades at **oldhouseonline.com/fancy-lampshades-1880s-1920s**.

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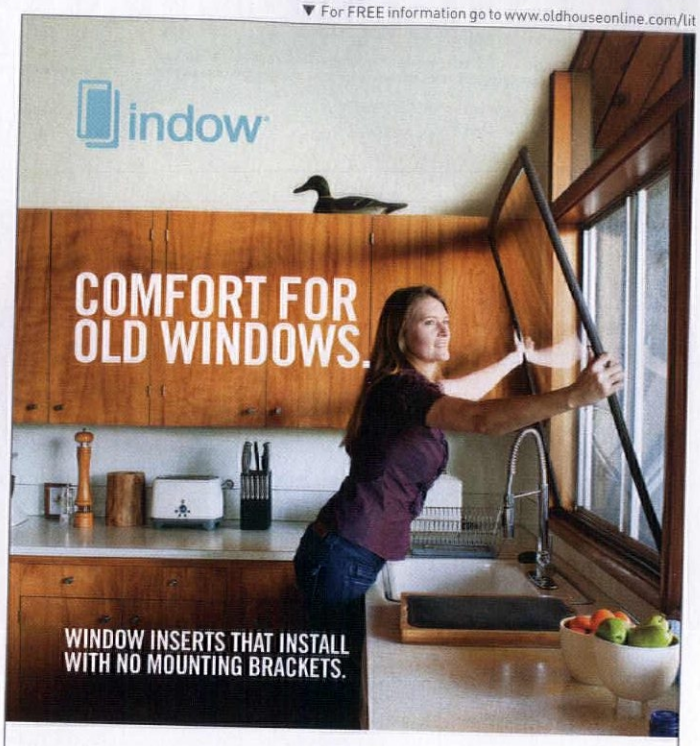

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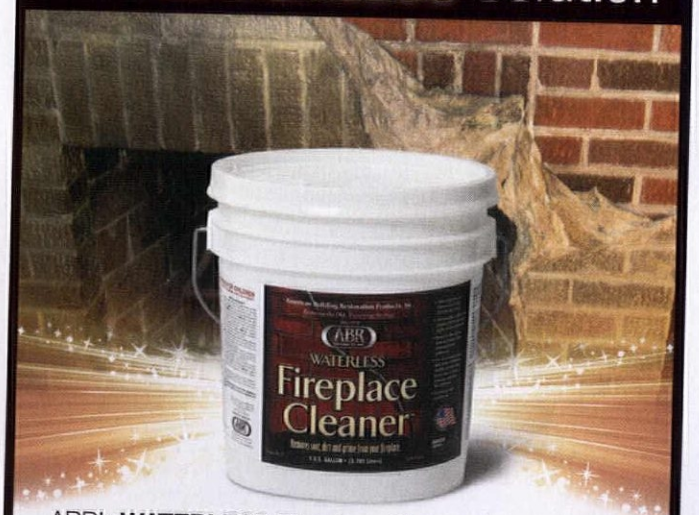

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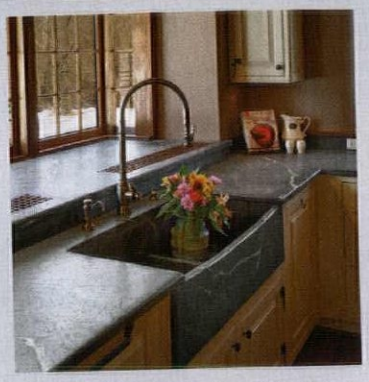

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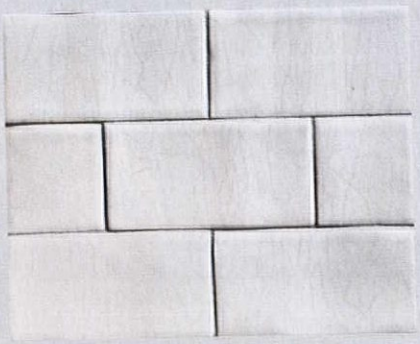

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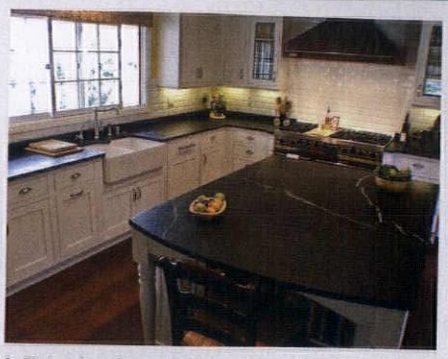

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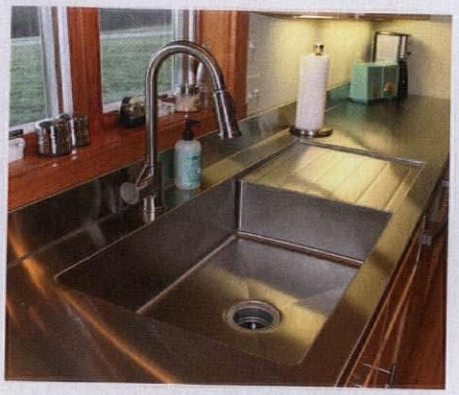

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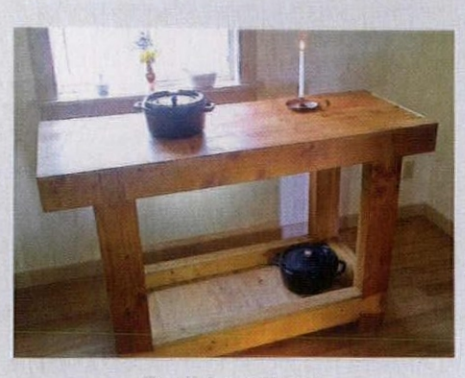

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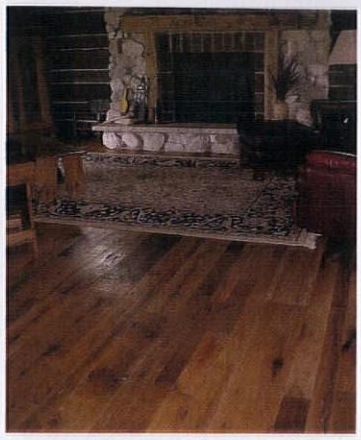

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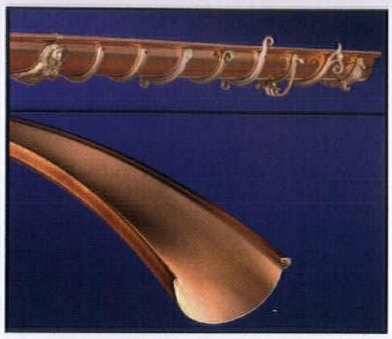

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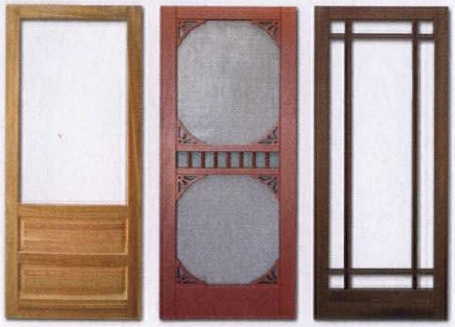

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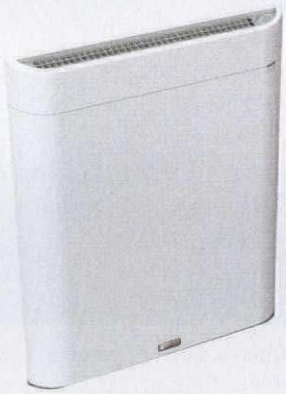

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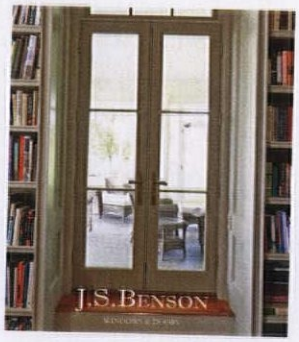

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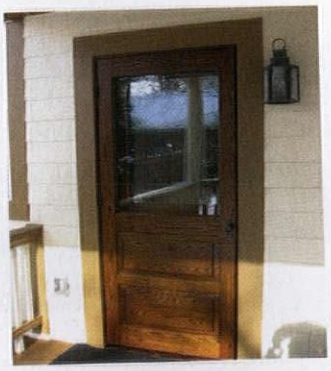

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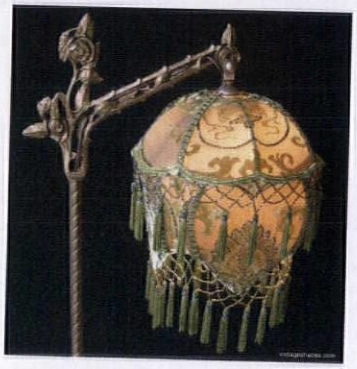

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LANDSCAPE
David Hawk, **Hawk Design Landscape Architecture**, Sagamore, MA hawkdesigninc.com

INTERIOR DESIGN
Catherine Brassard, **Catherine Rose Interiors**, Pembroke, MA (954) 288-4762 or interiordesignpro.org

KITCHEN DESIGN
Classic Kitchens and Interiors, Hyannis, MA ckdcapecod.com

FURNITURE
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FEDERAL WITH A TWIST

ARCHITECT
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FURNITURE FABRICATOR
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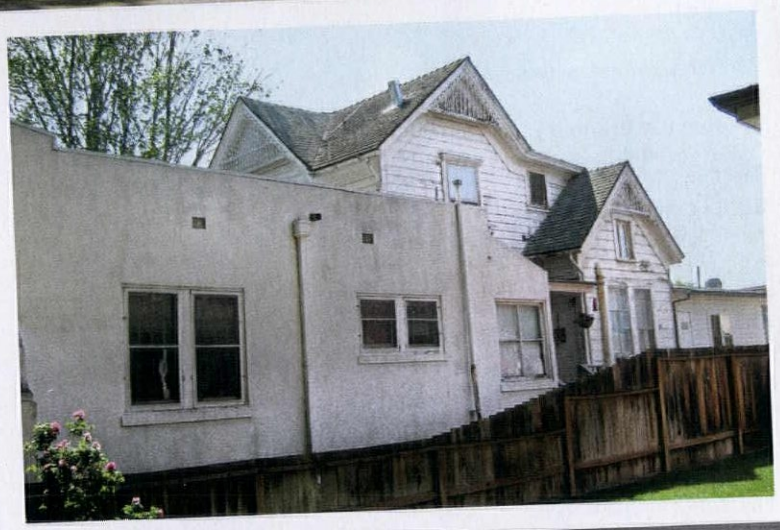

ON A MISSION TO CHANGE

"I had to look twice, I just could not believe it," writes Jackie, who snapped this photo in Hollister, California. The remuddling took place about 80 years ago, in the 1930s, when then-owners decided to put an addition in front of and alongside their 1880s Victorian house. Locals say it was an apartment for an adult son. "For reasons lost to time," Jackie explains, "the very visible addition was done in Spanish or Mission Revival style."

Before it became the Victorian Alamo, the house had four gables, and each still wears its original ball-and-spindle decoration. "I keep trying to imagine the original porch," muses our correspondent. Today the house and its addition are used as an apartment building. The neighborhood is full of Victorian houses, many intact and some recently restored.

> "Farmhouse challenges hacienda—and loses."
>
> —La Pizzi

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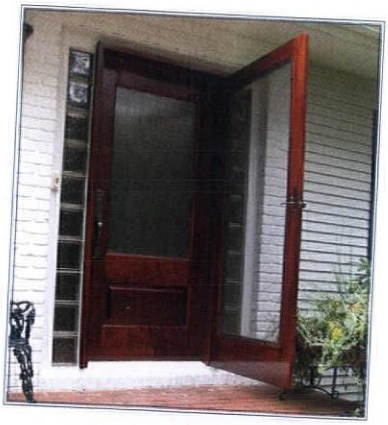

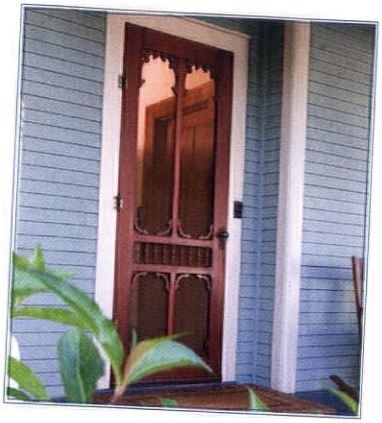

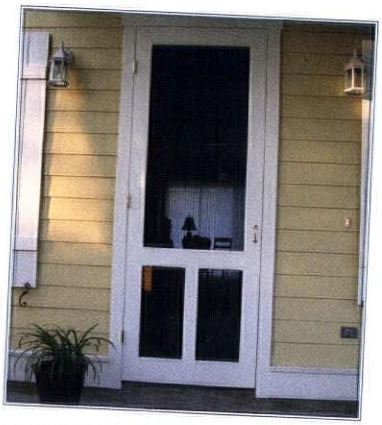

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